PREFACE

The circumstances under which I was led, almost in spite of myself, to undertake an edition of Daṇḍin's Kāvyādarśa are detailed in the Preface to the "*Bombay Sanskrit Series*" *edition of that work* (1919-1924) The English Translation of the Kāvyādarśa, now offered in this form, was originally intended for inclusion in that edition; but it could not be included there. However, there existed a demand for it not only amongst University students who often have to study this text for Higher Examinations; but also amongst the world of Sanskritists generally, many of whom, although not professed students of Sanskrit Poetics, have occasions, more than once, to refer to so early and primitive a writer as Daṇḍin, and who would accordingly like to be spared the trouble of determining the exact context and the technical outlook of the few stanzas in the body of the treatise that alone, and from an altogether different point of view, might interest them for the moment. To such scholars a dependable translation is always a great help. There need be nothing original in a mere translation. But translation imposes upon its author the uncompromising necessity to understand the original. The commentator or the annotator might ignore a passage under the cover of one of the several handy formulas like—शेषं सुगमम्, अतिरोहितार्थमन्यत्, or इति निगदव्याख्यातो ग्रन्थः——or better still, he might preserve a discreet silence. The teacher's *ultima ratio* is furnished by—

वाच्यतां समयोऽतीतः स्फुटमग्रे भविष्यति ।
इति पाठयतां ग्रन्थे काठिन्यं कुत्र वर्तताम् ॥

—But the translator, if worthy of his salt, has to reproduce in another language all the ideas and implications of his original, and he cannot afford to

ignore, much less to misunderstand, even a single word of his text. His only temptation is to substitute for some uncertain word of the original a word in the other language which is equally uncertain (where it is not positively misleading). This propensity has brought down upon the translator the terrible rebuke contained in the Italian equation of *Traduttore, Traditore* (Translator, Traitor). But I cannot of course claim to be my own judge upon a charge of High Treason. I can only disclaim conscious or deliberate intentions that way.

Bœhtlingk's German Translation of 1890 is, as far as I know, the only other translation of the Kāvyādarśa in an European language that has hitherto been attempted. Except in a few passages here and there, and except in the case of those elaborate word-plays that Daṇḍin gives us in Parichchheda iii, the translation offers no unusual difficulies Daṇḍin is a clear and vigorous writer, and his very simplicity of treatment (especially as regards his numerous divisions and sub-divisions within a figure of speech) may easily prejudice the reader, who is taught to expect something elaborately—and even exaggeratingly—subtle and scientific in a treatise on Sanskrit Alaṁkāraśāstra. But Daṇḍin's fault in this case—if fault it can at all be called—is his having lived at a much too early stage in the evolution of the Indian theory of poetry. Only Bhāmaha can possibly—but only possibly—dispute Daṇḍin's claim to be the very earliest of individual writers on Alaṁkāra (as different from the Nāṭya) whose works are now extant. And these early writers, we must never forget, were composing mainly a simple hand-book for the aspiring poet, and not an elaborate treatise for the learned critic. Compare in this connection the concluding stanzas of the several Parichchhedas.

The text chosen for translation is in the main the one adopted for the edition in the Bombay Sanskrit Series, which was based upon a collation of all the

Mss. of the text and of the commentaries that were available to me. They number more than twelve, including a Palm-leaf Ms from the Pattan Bhandar bearing a date of Saṁvat 190, which probably stands for either 1090 or 1190. There is another Palm-leaf Ms. in the Jaisalmir Bhandar, (of which only variants were made available to me through the courtesy of Divan Bahadur Paunaskar,) which perhaps is the oldest extant Ms. of the Kāvyādarśa; and as these readings were not in the B. S. S edition available to me from the very first, in the present translation I was lead, on their basis, to deviate in part from the readings there adopted. Premachandra's *editio princeps* of A. D. 1863 admitted certain spurious stanzas in the text, and with a view not to depart from the numbering of that edition, I have retained them in the text, but enclosed them within square brackets. The Madras edition of M. Rangacharya (1910) splits the third Parichchheda of the regular edition into two Parichchhedas, and gives also four extra stanzas. Although these stanzas are rejected in the B. S. S. edition, I thought it useful, in a translation, not to drop them out altogether, and have accordingly inserted them at their regular places, enclosed within square brackets and marked by an asterisk. The fourth Parichchheda has not however been shown as separate. By reason of these modifications in text and also for facility of reference I thought it necessary to print the text of the Kāvyādarśa all by itself and prefix it to the translation. For explanations of difficult passages a reference is made to the annotations in the B. S. S. edition, where also will be found an index to the Sanskrit stanzas. It was also not thought necessary to summarize for the benefit of the readers of this translation the main conclusions sought to be establised by us in that same edition as regards Daṇḍin's date and works, as also the position that the present treatise occupies in the evolution of the Sanskrit Alaṁkāraśāstra. Room is however found in this edition for an idex of technical terms used in the

treatise (other than those occurring only in the illustrations), along with their English equivalents. The index is mainly based upon that of Bœhtlingk.

The first two Parichchhedas of the present translation had to be issued in advance for the benefit of University students. The immediate demand being thereby somewhat appeased, the translator was led, owing to other more pressing engagements, to postpone from day to day the completion of the entire translation He was fortunate, however, to secure an inexorable monitor in the Manager of the Oriental Book-Supplying Agency, Poona, to whom—now that the work has at last been concluded—it is meet that he should offer his thanks. Finally, it only remains to say that as the present edition was more than half exhausted even before it was completely issued, and as a new edition is therefore likely to be required before very long, I shall be grateful to readers and critics for all inaccuracies detected and for improvements suggested in both the Text as well as the English Translation.

BELVAKUÑJA, POONA,
31st *March* 1924.

S. K. BELVALKAR

अथ श्रीमदाचार्यदण्डिनः कृतौ काव्यादर्शे

प्रथमः परिच्छेदः

चतुर्मुखमुखाम्भोजवनहंसवधूर्मम ।
मानसे रमतां दीर्घं सर्वशुक्ला सरस्वती ॥ १ ॥

पूर्वशास्त्राणि संहृत्य प्रयोगानुपलक्ष्य च ।
यथासामर्थ्यमस्माभिः क्रियते काव्यलक्षणम् ॥ २ ॥

इह शिष्टानुशिष्टानां शिष्टानामपि सर्वथा ।
वाचामेव प्रसादेन लोकयात्रा प्रवर्तते ॥ ३ ॥

इदमन्धतमः कृत्स्नं जायेत भुवनत्रयम् ।
यदि शब्दाह्वयं ज्योतिरासंसारान्न दीप्यते ॥ ४ ॥

आदिराजयशोबिम्बमादर्शं प्राप्य वाङ्मयम् ।
तेषामसंनिधानेऽपि न स्वयं पश्य नश्यति ॥ ५ ॥

गौर्गौः कामदुघा सम्यक्प्रयुक्ता स्मर्यते बुधैः ।
दुष्प्रयुक्ता पुनर्गोत्वं प्रयोक्तुः सैव शंसति ॥ ६ ॥

तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथंचन ।
स्याद्वपुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम् ॥ ७ ॥

गुणदोषानशास्त्रज्ञः कथं विभजते नरः ।
किमन्धस्याधिकारोऽस्ति रूपभेदोपलब्धिषु ॥ ८ ॥

अतः प्रजानां व्युत्पत्तिमभिसंधाय सूरयः ।
वाचां विचित्रमार्गाणां निबबन्धुः क्रियाविधिम् ॥ ९ ॥

तैः शरीरं च काव्यानामलंकाराश्च दर्शिताः ।
शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ॥ १० ॥

पद्यं गद्यं च मिश्रं च तत् त्रिधैव व्यवस्थितम् ।
पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा ॥ ११ ॥

छन्दोविचित्यां सकलस्तत्प्रपञ्चो निदर्शितः ।
सा विद्या नौर्विविक्षूणां गम्भीरं काव्यसागरम् ॥ १२ ॥

श्लिष्टमस्पृष्टशैथिल्यमल्पप्राणाक्षरोत्तरम् ।
शिथिलं मालतीमाला लोलालिकलिला यथा ॥ ४३ ॥

अनुप्रासधिया गौडैस्तदिष्टं बन्धगौरवात् ।
वैदर्भैर्मालतीदाम लङ्घितं भ्रमरैरिति ॥ ४४ ॥

प्रसादवत् प्रसिद्धार्थमिन्दोरिन्दीवरद्युति ।
लक्ष्म लक्ष्मीं तनोतीति प्रतीतिसुभगं वचः ॥ ४५ ॥

व्युत्पन्नमिति गौडीयैर्नातिरूढमपीष्यते ।
यथानत्यर्जुनाब्जन्मसदृक्षाङ्को बलक्षगुः ॥ ४६ ॥

समं बन्धेष्वविषमं ते मृदुस्फुटमध्यमाः ।
बन्धा मृदुस्फुटोन्मिश्रवर्णविन्यासयोनयः ॥ ४७ ॥

कोकिलालापवाचालो मामैति मलयानिलः ।
उच्छलच्छीकराच्छाच्छनिर्झराम्भःकणोक्षितः ॥ ४८ ॥

चन्दनप्रणयोद्गन्धिर्मन्दो मलयमारुतः ।
स्पर्धते रुद्धमद्धैर्यो वररामाननानिलैः ॥ ४९ ॥

इत्यनालोच्य वैषम्यमर्थालंकारडम्बरौ ।
अवेक्षमाणा ववृधे पौरस्त्या काव्यपद्धतिः ॥ ५० ॥

मधुरं रसवद्वाचि वस्तुन्यपि रसः स्थितः ।
येन माद्यन्ति धीमन्तो मधुनेव मधुव्रताः ॥ ५१ ॥

ययाकयाचिच्छ्रुत्या यत् समानमनुभूयते ।
तद्रूपा हि पदासत्तिः सानुप्रासा रसावहा ॥ ५२ ॥

एष राजा यदा लक्ष्मीं प्राप्तवान् ब्राह्मणप्रियः ।
तदाप्रभृति धर्मस्य लोकेऽस्मिन्नुत्सवोऽभवत् ॥ ५३ ॥

इतीदं नादृतं गौडैरनुप्रासस्तु तत्प्रियः ।
अनुप्रासादपि प्रायो वैदर्भैरिदमीप्सितम् ॥ ५४ ॥

वर्णावृत्तिरनुप्रासः पादेषु च पदेषु च ।
पूर्वानुभवसंस्कारबोधिनी यद्यदूरता ॥ ५५ ॥

चन्द्रे शरन्निशोत्तंसे कुन्दस्तबकविभ्रमे ।
इन्द्रनीलनिभं लक्ष्म संदधात्यलिनः श्रियम् ॥ ५६ ॥

चारु चान्द्रमसं भीरु बिम्बं पश्यैतदम्बरे ।
मन्मनो मन्मथाक्रान्तं निर्दयं हन्तुमुद्यतम् ॥ ५७ ॥

इत्यनुप्रासमिच्छन्ति नातिदूरान्तरश्रुतिम्।
न तु रामामुखाम्भोजसदृशश्चन्द्रमा इति ॥ ५८ ॥

स्मरः खरः खलः कान्तः कायः कोपश्च नः कृशः।
च्युतो मानोऽधिको रागो मोहो जातोऽसवो गताः ॥ ५९ ॥

इत्यादि बन्धपारुष्यं शैथिल्यं च नियच्छति।
अतो नैवमनुप्रासं दाक्षिणात्याः प्रयुञ्जते ॥ ६० ॥

आवृत्तिमेव संघातगोचरां यमकं विदुः।
तत्तु नैकान्तमधुरमतः पश्चाद्विधास्यते ॥ ६१ ॥

कामं सर्वोऽप्यलंकारो रसमर्थे निषिञ्चति।
तथाप्यग्राम्यतैवैनं भारं वहति भूयसा ॥ ६२ ॥

कन्ये कामयमानं मां त्वं न कामयसे कथम्।
इति ग्राम्योऽयमर्थात्मा वैरस्यायैव कल्पते ॥ ६३ ॥

कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्दयः।
त्वयि निर्मत्सरो दिष्ट्येत्यग्राम्योऽर्थो रसावहः ॥ ६४ ॥

शब्देऽपि ग्राम्यतास्त्येव सा सभ्येतरकीर्तनात्।
यथा यकारादिपदं रत्युत्सवनिरूपणे ॥ ६५ ॥

पदसंधानवृत्त्या वा वाक्यार्थत्वेन वा पुनः।
दुष्प्रतीतिकरं ग्राम्यं यथा या भवतः प्रिया ॥ ६६ ॥

खरं प्रहृत्य विश्रान्तः पुरुषो वीर्यवानिति।
एवमादि न शंसन्ति मार्गयोरुभयोरपि ॥ ६७ ॥

भगिनीभगवत्यादि सर्वत्रैवानुमन्यते।
विभक्तमिति माधुर्यमुच्यते सुकुमारता ॥ ६८ ॥

अनिष्ठुराक्षरप्रायं सुकुमारमिहेष्यते।
बन्धशैथिल्यदोषोऽपि दर्शितः सर्वकोमले ॥ ६९ ॥

मण्डलीकृत्य बर्हाणि कण्ठैर्मधुरगीतिभिः।
कलापिनः प्रनृत्यन्ति काले जीमूतमालिनि ॥ ७० ॥

इत्यनूर्जित एवार्थो नालंकारोऽपि तादृशः।
सुकुमारतयैवैतदारोहति सतां मुखम् ॥ ७१ ॥

दीप्तमित्यपरैर्भूम्ना कृच्छ्रोद्यमपि बध्यते।
न्यक्षेण क्षपितः पक्षः क्षत्रियाणां क्षणादिति ॥ ७२ ॥

अर्थव्यक्तिरनेयत्वमर्थस्य हरिणोद्धृता ।
भूः खुरक्षुण्णनागासृग्लोहितादुदधेरिति ॥ ७३ ॥

मही महावराहेण लोहितादुद्धृतोदधेः ।
इतीयत्येव निर्दिष्टे नेयत्वमुरगासृजः ॥ ७४ ॥

नेदृशं बहु मन्यन्ते मार्गयोरुभयोरपि ।
न हि प्रतीतिः सुभगा शब्दन्यायविलङ्घिनी ॥ ७५ ॥

उत्कर्षवान् गुणः कश्चिदुक्ते यस्मिन् प्रतीयते ।
तदुदाराह्वयं तेन सनाथा काव्यपद्धतिः ॥ ७६ ॥

अर्थिनां कृपणा दृष्टिस्त्वन्मुखे पतिता सकृत् ।
तदवस्था पुनर्देव नान्यस्य मुखमीक्षते ॥ ७७ ॥

इति त्यागस्य वाक्येऽस्मिन्नुत्कर्षः साधु लक्ष्यते ।
अनेनैव पथान्यत्र समानन्यायमूह्यताम् ॥ ७८ ॥

श्लाघ्यैर्विशेषणैर्युक्तमुदारं कैश्चिदिष्यते ।
यथा लीलाम्बुजक्रीडासरोहेमाङ्गदादयः ॥ ७९ ॥

ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।
पद्येऽप्यदाक्षिणात्यानामिदमेकं परायणम् ॥ ८० ॥

तद्गुरूणां लघूनां च बाहुल्याल्पत्वमिश्रणैः ।
उच्चावचप्रकारं तद्दृश्यमाख्यायिकादिषु ॥ ८१ ॥

अस्तमस्तकपर्यस्तसमस्तार्कांशुसंस्तरा ।
पीनस्तनस्थिताताम्रकम्रवस्त्रेव वारुणी ॥ ८२ ॥

इति पद्येऽपि पौरस्त्या बध्नन्त्योजस्विनीर्गिरः ।
अन्ये त्वनाकुलं हृद्यमिच्छन्त्योजो गिरां यथा ॥ ८३ ॥

पयोधरतटोत्सङ्गलग्नसंध्यातपांशुका ।
कस्य कामातुरं चेतो वारुणी न करिष्यति ॥ ८४ ॥

कान्तं सर्वजगत्कान्तं लौकिकार्थानतिक्रमात् ।
तच्च वार्ताभिधानेषु वर्णनास्वपि दृश्यते ॥ ८५ ॥

गृहाणि नाम तान्येव तपोराशिर्भवादृशः ।
संभावयति यान्येवं पावनैः पादपांसुभिः ॥ ८६ ॥

अनयोरनवद्याङ्गि स्तनयोर्जृम्भमाणयोः ।
अवकाशो न पर्याप्तस्तव बाहुलतान्तरे ॥ ८७ ॥

इति संभाव्यमेवैतद्विशेषाख्यानसंस्कृतम् ।
कान्तं भवति सर्वस्य लोकयात्रानुवर्तिनः ॥ ८८ ॥

लोकातीत इवात्यर्थमध्यारोप्य विवक्षितः ।
योऽर्थस्तेनातितुष्यन्ति विदग्धा नेतरे यथा ॥ ८९ ॥

देवधिष्ण्यमिवाराध्यमद्यप्रभृति नो गृहम् ।
युष्मत्पादरजःपातधौतनिःशेषकिल्बिषम् ॥ ९० ॥

अल्पं निर्मितमाकाशमनालोच्यैव वेधसा ।
इदमेवंविधं भावि भवत्याः स्तनजृम्भणम् ॥ ९१ ॥

इदमत्युक्तिरित्युक्तमेतद्गौडोपलालितम् ।
प्रस्थानं प्राक्प्रणीतं तु सारमन्यस्य वर्त्मनः ॥ ९२ ॥

अन्यधर्मस्ततोऽन्यत्र लोकसीमानुरोधिना ।
सम्यगाधीयते यत्र स समाधिः स्मृतो यथा ॥ ९३ ॥

कुमुदानि निमीलन्ति कमलान्युन्मिषन्ति च ।
इति नेत्रक्रियाध्यासाल्लब्धा तद्वाचिनी श्रुतिः ॥ ९४ ॥

निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् ।
अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ ९५ ॥

पद्मान्यर्कांशुनिष्ठ्यूताः पीत्वा पावकविप्रुषः ।
भूयो वमन्तीव मुखैरुद्गीर्णारुणरेणुभिः ॥ ९६ ॥

इति हृद्यमहृद्यं तु निष्ठीवति वधूरिति ।
युगपन्नैकधर्माणामध्यासश्च मतो यथा ॥ ९७ ॥

गुरुगर्भभरक्लान्ताः स्तनन्त्यो मेघपङ्क्तयः ।
अचलाधित्यकोत्सङ्गमिमाः समधिशेरते ॥ ९८ ॥

उत्सङ्गशयनं सख्याः स्तननं गौरवं क्लमः ।
इतीह गर्भिणीधर्मो बहवोऽन्यत्र दर्शिताः ॥ ९९ ॥

तदेतत् काव्यसर्वस्वं समाधिर्नाम यो गुणः ।
कविसार्थः समग्रोऽपि तमेकमुपजीवति ॥ १०० ॥

इति मार्गद्वयं भिन्नं तत्स्वरूपनिरूपणात् ।
तद्भेदास्तु न शक्यन्ते वक्तुं प्रतिकवि स्थिताः ॥ १०१ ॥

इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत् ।
तथापि न तदाख्यातुं सरस्वत्यापि शक्यते ॥ १०२ ॥

नैसर्गिकी च प्रतिभा श्रुतं च बहुनिर्मलम् ।
अमन्दश्चाभियोगोस्याः कारणं काव्यसंपदः ॥ १०३ ॥

न विद्यते यद्यपि पूर्ववासना-
गुणानुबन्धि प्रतिभानमद्भुतम् ।
श्रुतेन यत्नेन च वागुपासिता
ध्रुवं करोत्येव कमप्यनुग्रहम् ॥ १०४ ॥

तदस्ततन्द्रैरनिशं सरस्वती
श्रमादुपास्या खलु कीर्तिमीप्सुभिः ।
कृशे कवित्वेपि जनाः कृतश्रमा
विदग्धगोष्ठीषु विहर्तुमीशते ॥ १०५ ॥

इत्याचार्यदण्डिनः कृतौ काव्यादर्शे मार्गविभागो नाम

प्रथमः परिच्छेदः ।

काव्यादर्शे द्वितीयः परिच्छेदः

काव्यशोभाकरान् धर्मानलंकारान् प्रचक्षते ।
ते चाद्यापि विकल्प्यन्ते कस्तान् कार्त्स्न्येन वक्ष्यति ॥ १ ॥
किंतु बीजं विकल्पानां पूर्वाचार्यैः प्रदर्शितम् ।
तदेव प्रतिसंस्कर्तुमयमस्मत्परिश्रमः ॥ २ ॥
काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलंक्रियाः ।
साधारणमलंकारजातमन्यत् प्रदर्श्यते ॥ ३ ॥
स्वभावाख्यानमुपमा रूपकं दीपकावृती ।
आक्षेपोर्थान्तरन्यासो व्यतिरेको विभावना ॥ ४ ॥
समासातिशयोत्प्रेक्षा हेतुः सूक्ष्मो लवः क्रमः ।
प्रेयो रसवदूर्जस्वि पर्यायोक्तं समाहितम् ॥ ५ ॥
उदात्तापह्नुतिश्लिष्टविशेषास्तुल्ययोगिता ।
विरोधाप्रस्तुतस्तोत्रे व्याजस्तुतिनिदर्शने ॥ ६ ॥

सहोक्तिः परिवृत्त्याशीः संकीर्णमथ भाविकम् ।
इति वाचामलंकारा दर्शिताः पूर्वसूरिभिः ॥ ७ ॥
नानावस्थं पदार्थानां रूपं साक्षाद्विवृण्वती ।
स्वभावोक्तिश्च जातिश्चेत्याद्या सालंकृतिर्यथा ॥ ८ ॥
तुण्डैराताम्रकुटिलैः पक्षैर्हरितकोमलैः ।
त्रिवर्णराजिभिः कण्ठैरेते मञ्जुगिरः शुकाः ॥ ९ ॥
कलक्वणितगर्भेण कण्ठेनाघूर्णितेक्षणः ।
पारावतः परिभ्रम्य रिरंसुश्चुम्बति प्रियाम् ॥ १० ॥
बध्नन्नङ्गेषु रोमाञ्चं कुर्वन् मनसि निर्वृतिम् ।
नेत्रे चामीलयन्नेष प्रियास्पर्शः प्रवर्तते ॥ ११ ॥
कण्ठेकालः करस्थेन कपालेनेन्दुशेखरः ।
जटाभिः स्निग्धताम्राभिराविरासीद्वृषध्वजः ॥ १२ ॥
जातिक्रियागुणद्रव्यस्वभावाख्यानमीदृशम् ।
शास्त्रेष्वस्यैव साम्राज्यं काव्येष्वप्येतदीप्सितम् ॥ १३ ॥
यथाकथंचित् सादृश्यं यत्रोद्भूतं प्रतीयते ।
उपमा नाम सा तस्याः प्रपञ्चोऽयं प्रदर्श्यते ॥ १४ ॥
अम्भोरुहमिवाताम्रं मुग्धे करतलं तव ।
इति धर्मोपमा साक्षात् तुल्यधर्मनिदर्शनात् ॥ १५ ॥
राजीवमिव ते वक्त्रं नेत्रे नीलोत्पले इव ।
इयं प्रतीयमानैकधर्मा वस्तूपमैव सा ॥ १६ ॥
त्वदाननमिवोन्निद्रमरविन्दमभूदिति ।
सा प्रसिद्धिविपर्यासाद्विपर्यासोपमेष्यते ॥ १७ ॥
तवाननमिवाम्भोजमम्भोजमिव ते मुखम् ।
इत्यन्योन्योपमा सेयमन्योन्योत्कर्षशंसिनी ॥ १८ ॥
त्वन्मुखं कमलेनैव तुल्यं नान्येन केनचित् ।
इत्यन्यसाम्यव्यावृत्तेरियं सा नियमोपमा ॥ १९ ॥
पद्मं तावत् तवान्वेति मुखमन्यच्च तादृशम् ।
अस्ति चेदस्तु तत्कारीत्यसावनियमोपमा ॥ २० ॥
समुच्चयोपमाप्यस्ति न कान्त्यैव मुखं तव ।
ह्लादनाख्येन चान्वेति कर्मणेन्दुमितीदृशी ॥ २१ ॥

त्वय्येव त्वन्मुखं दृष्टं दृश्यते दिवि चन्द्रमाः ।
इयत्येव भिदा नान्येत्यसावतिशयोपमा ॥ २२ ॥
मय्येवास्या मुखश्रीरित्यलमिन्दोर्विकत्थनैः ।
पद्मेऽपि सा यदस्त्येवेत्यसावुत्प्रेक्षितोपमा ॥ २३ ॥
यदि किंचिद्भवेत् पद्मं सुभ्रु विभ्रान्तलोचनम् ।
तत् ते मुखश्रियं धत्तामित्यसावद्भुतोपमा ॥ २४ ॥
शशीत्युत्प्रेक्ष्य तन्वङ्गि त्वन्मुखं त्वन्मुखाशया ।
इन्दुमप्यनुधावामीत्येषा मोहोपमा मता ॥ २५ ॥
किं पद्ममन्तर्भ्रान्तालि किं ते लोलेक्षणं मुखम् ।
मम दोलायते चित्तमितीयं संशयोपमा ॥ २६ ॥
न पद्मस्येन्दुनिग्राह्यस्येन्दुलज्जाकरी द्युतिः ।
अतस्त्वन्मुखमेवेदमित्यसौ निर्णयोपमा ॥ २७ ॥
शिशिरांशुप्रतिद्वन्द्वि श्रीमत् सुरभिगन्धि च ।
अम्भोजमिव ते वक्त्रमिति श्लेषोपमा स्मृता ॥ २८ ॥
सरूपशब्दवाच्यत्वात् सा समानोपमा यथा ।
बालेवोद्यानमालेयं सालकाननशोभिनी ॥ २९ ॥
पद्मं बहुरजश्चन्द्रः क्षयी ताभ्यां तवाननम् ।
समानमपि सोत्सेकमिति निन्दोपमा स्मृता ॥ ३० ॥
ब्रह्मणोऽप्युद्भवः पद्मश्चन्द्रः शम्भुशिरोधृतः ।
तौ तुल्यौ त्वन्मुखेनेति सा प्रशंसोपमोच्यते ॥ ३१ ॥
चन्द्रेण त्वन्मुखं तुल्यमित्याचिख्यासु मे मनः ।
स गुणो वास्तु दोषो वेत्याचिख्यासोपमां विदुः ॥ ३
शतपत्रं शरच्चन्द्रस्त्वदाननमिति त्रयम् ।
परस्परविरोधीति सा विरोधोपमा मता ॥ ३३ ॥
न जातु शक्तिरिन्दोस्ते मुखेन प्रतिगर्जितुम् ।
कलङ्किनो जडस्येति प्रतिषेधोपमैव सा ॥ ३४ ॥
मृगेक्षणाङ्कं ते वक्त्रं मृगेणैवाङ्कितः शशी ।
तथापि सम एवासौ नोत्कर्षीति चटूपमा ॥ ३५ ॥
न पद्मं मुखमेवेदं न भृङ्गौ चक्षुषी इमे ।
इति विस्पष्टसादृश्यात् तत्त्वाख्यानोपमैव सा ॥ ३६ ॥
चन्द्रारविन्दयोः कक्ष्यामतिक्रम्य मुखं तव ।
आत्मनैवाभवत् तुल्यमित्यसाधारणोपमा ॥ ३७ ॥

सर्वपद्मप्रभासारः समाहृत इव क्वचित् ।
त्वदाननं विभातीति तामभूतोपमां विदुः ॥ ३८ ॥

चन्द्रबिम्बादिव विषं चन्दनादिव पावकः ।
परुषा वागितो वक्त्रादित्यसंभावितोपमा ॥ ३९ ॥

चन्दनोदकचन्द्रांशुचन्द्रकान्तादिशीतलः ।
स्पर्शस्तवेत्यतिशयं प्रथयन्ती बहूपमा ॥ ४० ॥

इन्दुबिम्बादिवोत्कीर्णं पद्मगर्भादिवोद्धृतम् ।
तव तन्वङ्गि वदनमित्यसौ विक्रियोपमा ॥ ४१ ॥

पूष्ण्यातप इवाह्नीव पूषा व्योम्नीव वासरः ।
विक्रमस्त्वय्यधाल्लक्ष्मीमिति मालोपमाक्रमः ॥ ४२ ॥

वाक्यार्थेनैव वाक्यार्थः कोपि यद्युपमीयते ।
एकानेकेवशब्दत्वात् सा वाक्यार्थोपमा द्विधा ॥ ४३ ॥
त्वदाननमधीराक्षमाविर्दशनदीधिति ।
भ्रमद्भृङ्गमिवालक्ष्यकेसरं भाति पङ्कजम् ॥ ४४ ॥
नलिन्या इव तन्वङ्ग्यास्तस्याः पद्ममिवाननम् ।
मया मधुव्रतेनेव पायं पायमरम्यत ॥ ४५ ॥
वस्तु किंचिदुपन्यस्य न्यसनं तत्सधर्मणः ।
साम्यप्रतीतिरस्तीति प्रतिवस्तूपमा यथा ॥ ४६ ॥
नैकोपि त्वादृशोद्यापि जायमानेषु राजसु ।
ननु द्वितीयो नास्त्येव पारिजातस्य पादपः ॥ ४७ ॥
अधिकेन समीकृत्य हीनमेकक्रियाविधौ ।
यद्ब्रुवन्ति स्मृता सेयं तुल्ययोगोपमा यथा ॥ ४८ ॥
दिवो जागर्ति रक्षायै पुलोमारिर्भुवो भवान् ।
असुरास्तेन हन्यन्ते सावलेपास्त्वया नृपाः ॥ ४९ ॥
कान्त्या चन्द्रमसं धाम्ना सूर्यं धैर्येण चार्णवम् ।
राजन्ननुकरोषीति सैषा हेतूपमा मता ॥ ५० ॥
न लिङ्गवचने भिन्ने न हीनाधिकतापि वा ।
उपमादूषणायालं यत्रोद्वेगो न धीमताम् ॥ ५१ ॥

× स्त्रीव गच्छति षण्ढोयं वक्त्येषा स्त्री पुमानिव ।
प्राणा इव प्रियोयं मे विद्या धनमिवार्जिता ॥ ५२ ॥

भवानिव महीपाल देवराजो विराजते।
अलमंशुमतः कक्षामारोढुं तेजसा नृपः ॥ ५३ ॥
इत्येवमादि सौभाग्यं न जहात्येव जातुचित् ।
अस्ति च क्वचिदुद्वेगः प्रयोगे वाग्विदां यथा ॥ ५४ ॥
हंसीव धवलश्चन्द्रः सरांसीवामलं नभः ।
भर्तृभक्तो भटः श्वेव खद्योतो भाति भानुवत् ॥ ५५ ॥
ईदृशं वर्ज्यते सद्भिः कारणं तत्र चिन्त्यताम् ।
[गुणदोषविचाराय स्वयमेव मनीषिभिः ॥ ५६ ॥]
इववद्वायथाशब्दाः समाननिभसंनिभाः ।
तुल्यसंकाशनीकाशप्रकाशप्रतिरूपकाः ॥ ५७ ॥
प्रतिपक्षप्रतिद्वन्द्विप्रत्यनीकविरोधिनः ।
सदृक्सदृशसंवादिसजातीयानुवादिनः ॥ ५८ ॥
प्रतिबिम्बप्रतिच्छन्दसरूपसमसंमिताः ।
सलक्षणसदृक्षाभसपक्षोपमितोपमाः ॥ ५९ ॥
कल्पदेशीयदेश्यादि प्रख्यप्रतिनिधी अपि ।
सवर्णतुलितौ शब्दौ ये चान्यूनार्थवादिनः ॥ ६० ॥
समासश्च बहुव्रीहिः शशाङ्कवदनादिषु ।
स्पर्धते जयति द्वेष्टि द्रुह्यति प्रतिगर्जति ॥ ६१ ॥
आक्रोशत्यवजानाति कदर्थयति निन्दति ।
विडम्बयति संधत्ते हसतीर्ष्यत्यसूयति ॥ ६२ ॥
तस्य मुष्णाति सौभाग्यं तस्य कान्तिं विलुम्पति ।
तेन सार्धं विगृह्णाति तुलां तेनाधिरोहति ॥ ६३ ॥
तत्पदव्यां पदं धत्ते तस्य कक्षां विगाहते ।
तमन्वेत्यनुबध्नाति तच्छीलं तन्निषेधति ॥ ६४ ॥
तस्य चानुकरोतीति शब्दाः सादृश्यसूचकाः ।
[उपमायामिमे प्रोक्ताः कवीनां बुद्धिसौख्यदाः ॥ ६५ ॥]

॥ इत्युपमाचक्रम् ॥

उपमैव तिरोभूतभेदा रूपकमुच्यते ।
यथा बाहुलता पाणिपद्मं चरणपल्लवः ॥ ६६ ॥
अङ्गुल्यः पल्लवान्यासन् कुसुमानि नखार्चिषः ।

बाहू लते वसन्तश्रीस्त्वं नः प्रत्यक्षचारिणी ॥ ६७ ॥
इत्येतदसमस्ताख्यं समस्तं पूर्वरूपकम् ।
स्मितं मुखेन्दोर्ज्योत्स्नेति समस्तव्यस्तरूपकम् ॥ ६८ ॥
ताम्राङ्गुलिदलश्रेणि नखदीधितिकेसरम् ।
ध्रियते मूर्ध्नि भूपालैर्भवच्चरणपङ्कजम् ॥ ६९ ॥
अङ्गुल्यादौ दलादित्वं पादे चारोप्य पद्मताम् ।
तद्योग्यस्थानविन्यासादेतत् सकलरूपकम् ॥ ७० ॥
अकस्मादेव ते चण्डि स्फुरिताधरपल्लवम् ।
मुखं मुक्तारुचो धत्ते घर्माम्भःकणमञ्जरीः ॥ ७१ ॥
मञ्जरीकृत्य घर्माम्भः पल्लवीकृत्य चाधरम् ।
नान्यथाकृतमत्रास्यमतोवयवरूपकम् ॥ ७२ ॥
वल्गितभ्रु गलद्घर्मजलमालोहितेक्षणम् ।
विवृणोति मदावस्थामिदं वदनपङ्कजम् ॥ ७३ ॥
अविकृत्य मुखाङ्गानि मुखमेवारविन्दताम् ।
आसीद्गमितमत्रेदमतोवयविरूपकम् ॥ ७४ ॥
मदपाटलगण्डेन रक्तनेत्रोत्पलेन ते ।
मुखेन मुग्धः सोप्येष जनो रागमयः कृतः ॥ ७५ ॥
एकाङ्गरूपकं चैतदेवं द्विप्रभृतीन्यपि ।
अङ्गानि रूपयन्त्यत्र योगायोगौ भिदाकरौ ॥ ७६ ॥
स्मितपुष्पोज्ज्वलं लोलनेत्रभृङ्गमिदं मुखम् ।
इति पुष्पद्विरेफाणां संगत्या युक्तरूपकम् ॥ ७७ ॥
इदमार्द्रस्मितज्योत्स्नं स्निग्धनेत्रोत्पलं मुखम् ।
इति ज्योत्स्नोत्पलायोगादयुक्तं नाम रूपकम् ॥ ७८ ॥
रूपणादङ्गिनोङ्गानां रूपणारूपणाश्रयात् ।
रूपकं विषमं नाम ललितं जायते यथा ॥ ७९ ॥
मदरक्तकपोलेन मन्मथस्त्वन्मुखेन्दुना ।
नर्तितभ्रूलतेनालं मर्दितुं भुवनत्रयम् ॥ ८० ॥
हरिपादः शिरोलग्नजह्नुकन्याजलांशुकः ।
जयत्यसुरनिःशङ्कसुरानन्दोत्सवध्वजः ॥ ८१ ॥
विशेषणसमग्रस्य रूपं केतोर्यदीदृशम् ।
पादे तदर्पणादेतत् सविशेषणरूपकम् ॥ ८२ ॥
न मीलयति पद्मानि न नमोप्यवगाहते ।

त्वन्मुखेन्दुर्ममासूनां हरणायैव कल्पते ॥ ८३ ॥
असिता चन्द्रकार्याणामन्यकार्यस्य च क्रिया ।
अत्र सन्दर्श्यते यस्माद्विरुद्धं नाम रूपकम् ॥ ८४ ॥
गाम्भीर्येण समुद्रोऽसि गौरवेणासि पर्वतः ।
कामदत्वाच्च लोकानामसि त्वं कल्पपादपः ॥ ८५ ॥
गाम्भीर्यप्रमुखैरत्र हेतुभिः सागरो गिरिः ।
कल्पद्रुमश्च क्रियते तदिदं हेतुरूपकम् ॥ ८६ ॥
राजहंसोपभोगार्हं भ्रमरप्रार्थ्यसौरभम् ।
सखि वक्त्राम्बुजमिदं तवेति श्लिष्टरूपकम् ॥ ८७ ॥
इष्टं साधर्म्यवैधर्म्यदर्शनाद्गौणमुख्ययोः ।
उपमाव्यतिरेकाख्यं रूपकद्वितयं यथा ॥ ८८ ॥
अयमालोहितच्छायो मदेन मुखचन्द्रमाः ।
सन्नद्धोदयरागस्य चन्द्रस्य प्रतिगर्जति ॥ ८९ ॥
चन्द्रमाः पीयते देवैर्मया त्वन्मुखचन्द्रमाः ।
असमग्रोऽप्यसौ शश्वदयमापूर्णमण्डलः ॥ ९० ॥
मुखचन्द्रस्य चन्द्रत्वमित्थमन्योपतापिनः ।
न ते सुन्दरि संवादीत्येतदाक्षेपरूपकम् ॥ ९१ ॥
मुखेन्दुरपि ते चण्डि मां निर्दहति निर्दयम् ।
भाग्यदोषान्ममैवेति तत् समाधानरूपकम् ॥ ९२ ॥
मुखपङ्कजरङ्गेऽस्मिन् भ्रूलतानर्तकी तव ।
लीलानृत्तं करोतीति रम्यं रूपकरूपकम् ॥ ९३ ॥
नैतन्मुखमिदं पद्मं न नेत्रे भ्रमराविमौ ।
एतानि केसराण्येव नैता दन्तार्चिषस्तव ॥ ९४ ॥
मुखादित्वं निवर्त्यैव पद्मादित्वेन रूपणात् ।
उद्भासितगुणोत्कर्षं तत्त्वापह्नवरूपकम् ॥ ९५ ॥
न पर्यन्तो विकल्पानां रूपकोपमयोरतः ।
दिङ्मात्रं दर्शितं धीरैरनुक्तमनुमीयताम् ॥ ९६ ॥

॥ इति रूपकचक्रम् ॥

जातिक्रियागुणद्रव्यवाचिनैकत्र वर्तिना ।
सर्ववाक्योपकारश्चेत् तदाहुर्दीपकं यथा ॥ ९७ ॥
पवनो दक्षिणः पर्णं जीर्णं हरति वीरुधाम् । C... cp...

स एव च नताङ्गीनां मानभङ्गाय कल्पते ॥ ९८ ॥
चरन्ति चतुरम्भोधिवेलोद्यानेषु दन्तिनः।
चक्रवालाद्रिकुञ्जेषु कुन्दभासो गुणाश्च ते ॥ ९९ ॥
श्यामलाः प्रावृषेण्याभिर्दिशो जीमूतपङ्क्तिभिः।
भुवश्च सुकुमाराभिर्नवशाद्वलराजिभिः ॥ १०० ॥
विष्णुना विक्रमस्थेन दानवानां विभूतयः।
क्वापि नीताः कुतोऽप्यासन्नानीता दैवतर्द्धयः ॥ १०१ ॥
इत्यादिदीपकान्युक्तान्येवं मध्यान्तयोरपि।
वाक्ययोर्दर्शयिष्यामः कानिचित् तानि तद्यथा ॥ १०२ ॥
नृत्यन्ति निचुलोत्सङ्गे गायन्ति च कलापिनः।
बध्नन्ति च पयोदेषु दृशो हर्षाश्रुगर्भिणीम् ॥ १०३ ॥
मन्दो गन्धवहः क्षारो वह्निरिन्दुश्च जायते।
चर्चाचन्दनपातश्च शस्त्रपातः प्रवासिनाम् ॥ १०४ ॥
जलं जलधरोद्गीर्णं कुलं गृहशिखण्डिनाम्।
चलं च तडितां दाम बलं कुसुमधन्वनः ॥ १०५ ॥
त्वया नीलोत्पलं कर्णे स्मरेणास्त्रं शरासने।
मयापि मरणे चेतस्त्रयमेतत् समं कृतम् ॥ १०६ ॥
शुक्लः श्वेतार्चिषो वृद्ध्यै पक्षः पञ्चशरस्य सः।
स च रागस्य रागोऽपि यूनां रत्युत्सवश्रियः ॥ १०७ ॥
इत्यादिदीपकत्वेऽपि पूर्वपूर्वव्यपेक्षिणी।
वाक्यमाला प्रयुक्तेति तन्मालादीपकं मतम् ॥ १०८ ॥
अवलेपमनङ्गस्य वर्धयन्ति बलाहकाः।
कर्शयन्ति च घर्मस्य मारुतोद्धूतशीकराः ॥ १०९ ॥
अवलेपपदेनात्र बलाहकपदेन च।
क्रिये विरुद्धे संयुक्ते तद्विरुद्धार्थदीपकम् ॥ ११० ॥
हरत्याभोगमाशानां गृह्णाति ज्योतिषां गणम्।
आदत्ते चाद्य मे प्राणानसौ जलधरावली ॥ १११ ॥
अनेकशब्दोपादानात् क्रियैकैवात्र दीप्यते।
यतो जलधरावल्यस्तस्मादेकार्थदीपकम् ॥ ११२ ॥
हृद्यगन्धवहास्तुङ्गास्तमालश्यामलत्विषः।
दिवि भ्रमन्ति जीमूता भुवि चैते मतङ्गजाः ॥ ११३ ॥

अत्र धर्मैरभिन्नानामभ्राणां हस्तिनामपि ।
भ्रमणेनैव संबन्ध इति श्लिष्टार्थदीपकम् ॥ ११४ ॥
अनेनैव प्रकारेण शेषाणामपि दीपके ।
विकल्पानामनुगतिर्विधातव्या विचक्षणैः ॥ ११५ ॥

॥ इति दीपकचक्रम् ॥

अर्थावृत्तिः पदावृत्तिरुभयावृत्तिरित्यपि ।
दीपकस्थान एवेष्टमलंकारत्रयं यथा ॥ ११६ ॥
विकसन्ति कदम्बानि स्फुटन्ति कुटजोद्गमाः ।
उन्मीलन्ति च कन्दल्यो दलन्ति ककुभानि च ॥ ११७ ॥
उत्कण्ठयति मेघानां माला वर्गं कलापिनाम् ।
यूनां चोत्कण्ठयत्यद्य मानसं मकरध्वजः ॥ ११८ ॥
जित्वा विश्वं भवानत्र विहरत्यवरोधनैः ।
विहरत्यप्सरोभिस्ते रिपुवर्गो दिवं गतः ॥ ११९ ॥
प्रतिषेधोक्तिराक्षेपस्त्रैकाल्यापेक्षया त्रिधा ।
अथास्य पुनराक्षेप्यभेदानन्त्यादनन्तता ॥ १२० ॥
अनङ्गः पञ्चभिः पौष्पैर्विश्वं व्यजयतेषुभिः ।
इत्यसंभाव्यमथवा विचित्रा वस्तुशक्तयः ॥ १२१ ॥
इत्यनङ्गजयायोगबुद्धिर्हेतुबलादिह ।
प्रवृत्तैव यदाक्षिप्ता वृत्ताक्षेपस्तदीदृशः ॥ १२२ ॥
कुतः कुवलयं कर्णे करोषि कलभाषिणि ।
किमपाङ्गमपर्याप्तमस्मिन् कर्मणि मन्यसे ॥ १२३ ॥
स वर्तमानाक्षेपोयं कुर्वत्येवासितोत्पलम् ।
कर्णे काचित् प्रियेणैवं चाटुकारेण रुध्यते ॥ १२४ ॥
सत्यं ब्रवीमि न त्वं मां द्रष्टुं वल्लभ लप्स्यसे ।
अन्याचुम्बनसंक्रान्तलाक्षारक्तेन चक्षुषा ॥ १२५ ॥
सोयं भविष्यदाक्षेपः प्रागेवातिमनस्विनी ।
कदाचिदपराधोस्य भावीत्येवमरुन्द्ध यत् ॥ १२६ ॥
तव तन्वङ्गि मिथ्यैव रूढमङ्गेषु मार्दवम् ।
यदि सत्यं मृदून्येव किमकाण्डे रुजन्ति माम् ॥ १२७ ॥
धर्माक्षेपोयमाक्षिप्तमङ्गनागात्रमार्दवम् ।
कामुकेन यदत्रैवं कर्मणा तद्विरोधिना ॥ १२८ ॥
सुन्दरी सा ममेत्येष विवेकः केन जायते ।

प्रभामात्रं हि तरलं दृश्यते न तदाश्रयः ॥ १२९ ॥
धर्म्याक्षेपोयमाक्षिप्तो धर्मो धर्मं प्रभाह्वयम् ।
अनुज्ञायात्र यद्रूपमत्याश्चर्यं विवक्षता ॥ १३० ॥
चक्षुषी तव रज्येते स्फुरत्यधरपल्लवः ।
भ्रुवौ च भुग्ने न तथाप्यदुष्टस्यास्ति मे भयम् ॥ १३१ ॥
स एष कारणाक्षेपः प्रधानं कारणं भियः ।
स्वापराधो निषिद्धोऽत्र यत् प्रियेण पटीयसा ॥ १३२ ॥
दूरे प्रियतमः सोयमागतो जलदागमः ।
दृष्टाश्च फुल्ला निचुला न मृता चास्मि किं न्विदम् ॥ १३३ ॥
कार्याक्षेपः स कार्यस्य मरणस्य निवर्तनात् ।
तत्कारणमुपन्यस्य दारुणं जलदागमम् ॥ १३४ ।
न चिरं मम तापाय तव यात्रा भविष्यति ।
यदि यास्यसि यातव्यमलमाशङ्कयात्र ते ॥ १३५ ॥
इत्यनुज्ञामुखेनैव कान्तस्याक्षिप्यते गतिः ।
मरणं सूचयन्त्यैव सोनुज्ञाक्षेप उच्यते ॥ १३६ ॥
धनं च बहु लभ्यं ते सुखं क्षेमं च वर्त्मनि ।
न च मे प्राणसंदेहस्तथापि प्रिय मा स्म गाः ॥ १३७ ॥
प्रत्याचक्षाणया हेतून् प्रिययात्रानिबन्धिनः ।
प्रभुत्वेनैव रुद्धस्तत् प्रभुत्वाक्षेप ईदृशः ॥ १३८ ॥
जीविताशा बलवती धनाशा दुर्बला मम ।
गच्छ वा तिष्ठ वा कान्त स्वावस्था तु निवेदिता ॥ १३९ ॥
असावनादराक्षेपो यदनादरवद्वचः ।
प्रियप्रयाणं रुन्धत्या प्रयुक्तमिह रक्तया ॥ १४० ॥
गच्छ गच्छसि चेत् कान्त पन्थानः सन्तु ते शिवाः ।
ममापि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥ १४१ ॥
इत्याशीर्वचनाक्षेपो यदाशीर्वादवर्त्मना ।
स्वावस्थां सूचयन्त्यैव कान्तयात्रा निषिध्यते ॥ १४२ ॥
यदि सत्यैव यात्रा ते काप्यन्या गृह्यतां त्वया ।
अहमद्यैव रुद्धास्मि रन्ध्रापेक्षेण मृत्युना ॥ १४३ ॥
इत्येष परुषाक्षेपः परुषाक्षरपूर्वकम् ।
कान्तस्याक्षिप्यते यस्मात् प्रस्थानं प्रेमनिघ्नया ॥ १४४ ॥
गन्ता चेद्गच्छ तूर्णं ते कर्णे यान्ति पुरा रवाः ।
आर्तबन्धुमुखोद्गीर्णाः प्रयाणप्रतिबन्धिनः ॥ १४५ ॥

साचिव्याक्षेप एवैष यदत्र प्रतिषिध्यते ।
प्रियप्रयाणे साचिव्यं कुर्वत्यैवातिरक्तया ॥ १४६ ॥
गच्छेति वक्तुमिच्छामि मत्प्रिय त्वत्प्रियैषिणी ।
निर्गच्छति मुखाद्वाणी मा गा इति करोमि किम् ॥ १४७ ॥
यत्नाक्षेपः स यत्नस्य कृतस्यानिष्टवस्तुनि ।
विपरीतफलोत्पत्तेरानर्थक्योपदर्शनात् ॥ १४८ ॥
क्षणदर्शनविघ्नाय पक्ष्मस्पन्दाय कुप्यतः ।
प्रेम्णः प्रयाणं ते ब्रूहि मया तस्येष्टमिष्यते ॥ १४९ ॥
अयं परवशाक्षेपो यत् प्रेमपरतन्त्रया ।
तया निषिध्यते यात्रान्यस्यार्थस्योपसूचनात् ॥ १५० ॥
सहिष्ये विरहं नाथ देह्यदृश्याञ्जनं मम ।
यदक्तनेत्रां कन्दर्पः प्रहर्ता मां न पश्यति ॥ १५१ ॥
दुष्करं जीवनोपायमुपन्यस्यावरुध्यते ।
पत्युः प्रस्थानमित्याहुरुपायाक्षेपमीदृशम् ॥ १५२ ॥
प्रवृत्तैव प्रयामीति वाणी वल्लभ ते मुखात् ।
अयतापि त्वयेदानीं मन्दप्रेम्णा ममास्ति किम् ॥ १५३ ॥
रोषाक्षेपोऽयमुद्रिक्तस्नेहनिर्यन्त्रितात्मना ।
संरब्धया प्रियारब्धं प्रयाणं यन्निवार्यते ॥ १५४ ॥
[मुग्धा कान्तस्य यात्रोक्तिश्रवणादेव मूर्छिता ।
बुद्ध्वा वक्ति प्रियं दृष्ट्वा किं चिरेणागतो भवान् ॥ १५५ ॥]
[इति तत्कालसंभूतमूर्छयाक्षिप्यते गतिः ।
कान्तस्य कातराक्ष्या यन्मूर्छाक्षेपः स ईदृशः ॥ १५६ ॥]
नाम्रातं न कृतं कर्णे स्त्रीभिर्मधुनि नार्पितम् ।
त्वद्द्विषां दीर्घिकास्वेव विशीर्णं नीलमुत्पलम् ॥ १५७ ॥
सानुक्रोशोऽयमाक्षेपः सानुक्रोशमिवोत्पले ।
व्यावृत्य कर्म तद्योग्यं शोच्यावस्थोपदर्शनात् ॥ १५८ ॥
अर्था न संभृतः कश्चिन्न विद्या काचिदर्जिता ।
न तपः संचितं किंचिद्गतं च सकलं वयः ॥ १५९ ॥
असावनुशयाक्षेपो यस्मादनुशयोत्तरम् ।
अर्थार्जनादेर्व्यावृत्तिर्दर्शितेह गतायुषा ॥ १६० ॥
अमृतात्मनि पद्मानां द्वेष्टरि स्निग्धतारके ।
मुखेन्दौ तव सत्यस्मिन्नपरेण किमिन्दुना ॥ १६१ ॥

इति मुख्येन्दुराक्षिप्तो गुणान् गौणेन्दुवर्तिनः ।
तत्समान् दर्शयित्वेति श्लिष्टाक्षेपस्तथाविधः ॥ १६२ ॥
किमयं शरदम्भोदः किं वा हंसकदम्बकम् ।
रुतं नूपुरसंवादि श्रूयते तन्न तोयदः ॥ १६३ ॥
इत्ययं संशयाक्षेपः संशयो यन्निवर्त्यते ।
धर्मेण हंससुलभेनास्पृष्टघनजातिना ॥ १६४ ॥
चित्रमाक्रान्तविश्वोऽपि विक्रमस्ते न तृप्यति ।
कदा वा दृश्यते तृप्तिरुदीर्णस्य हविर्भुजः ॥ १६५ ॥
अयमर्थान्तराक्षेपः प्रक्रान्तो यन्निवार्यते ।
विस्मयोऽर्थान्तरस्येह दर्शनात् तत्सधर्मणः ॥ १६६ ॥
न स्तूयसे नरेन्द्र त्वं ददासीति कदाचन ।
स्वमेव मत्वा गृह्णन्ति यतस्त्वद्धनमर्थिनः ॥ १६७ ॥
इत्येवमादिराक्षेपो हेत्वाक्षेप इति स्मृतः ।
अनयैव दिशान्येऽपि विकल्पाः शक्यमूहितुम् ॥ १६८ ॥

॥ इत्याक्षेपचक्रम् ॥

ज्ञेयः सोऽर्थान्तरन्यासो वस्तु प्रस्तुत्य किंचन ।
तत्साधनसमर्थस्य न्यासो योऽन्यस्य वस्तुनः ॥ १६९ ॥
विश्वव्यापी विशेषस्थः श्लेषाविद्धो विरोधवान् ।
अयुक्तकारी युक्तात्मा युक्तायुक्तो विपर्ययः ॥ १७० ॥
इत्येवमादयो भेदाः प्रयोगेष्वस्य लक्षिताः ।
उदाहरणमालैषां रूपव्यक्त्यै निदर्श्यते ॥ १७१ ॥
भगवन्तौ जगन्नेत्रे सूर्याचन्द्रमसावपि ।
पश्य गच्छत एवास्तं नियतिः केन लङ्घ्यते ॥ १७२ ॥
पयोमुचः परीतापं हरन्त्येते शरीरिणाम् ।
नन्वात्मलाभो महतां परदुःखोपशान्तये ॥ १७३ ॥
उत्पादयति लोकस्य प्रीतिं मलयमारुतः ।
ननु दाक्षिण्यसंपन्नः सर्वस्य भवति प्रियः ॥ १७४ ॥
जगदाह्लादयत्येष मलिनोऽपि निशाकरः ।
अनुगृह्णाति हि परान् सदोषोऽपि द्विजेश्वरः ॥ १७५ ॥
मधुपानकलात् कण्ठान्निर्गतोऽप्यलिनां ध्वनिः ।
कटुर्भवति कर्णस्य कामिनां पापमीदृशाम् ॥ १७६ ॥

अयं मम दहत्यङ्गमम्भोजदलसंस्तरः ।
हुताशनप्रतिनिधिर्दाहात्मा ननु युज्यते ॥ १७७ ॥
क्षिणोतु कामं शीतांशुः किं वसन्तो दुनोति माम् ।
मलिनाचरितं कर्म सुरभेर्नन्वसांप्रतम् ॥ १७८ ॥
कुमुदान्यपि दाहाय किमङ्ग कमलाकरः ।
न हीन्दुगृह्येषूग्रेषु सूर्यगृह्यो मृदुर्भवेत् ॥ १७९ ॥

॥ इत्यर्थान्तरन्यासचक्रम् ॥

शब्दोपात्ते प्रतीते वा सादृश्ये वस्तुनोर्द्वयोः ।
तत्र यद्भेदकथनं व्यतिरेकः स कथ्यते ॥ १८० ॥
धैर्यलावण्यगाम्भीर्यप्रमुखैस्त्वमुदन्वतः ।
गुणैस्तुल्योसि भेदस्तु वपुषैवेदृशेन ते ॥ १८१ ॥
इत्येकव्यतिरेकोयं धर्मेणैकत्रवर्तिना ।
प्रतीतिविषयप्राप्तेर्भेदस्योभयवर्तिनः ॥ १८२ ॥
अभिन्नवेलौ गम्भीरावम्बुराशिर्भवानपि ।
असावञ्जनसंकाशस्त्वं तु चामीकरद्युतिः ॥ १८३ ॥
उभयव्यतिरेकोयमुभयोर्भेदकौ गुणौ ।
कार्ष्ण्यं पिशङ्गता चेति यत् पृथग्दर्शिताविह ॥ १८४ ॥
त्वं समुद्रश्च दुर्वारौ महासत्त्वौ सतेजसौ ।
इयता युवयोर्भेदः स जडात्मा पटुर्भवान् ॥ १८५ ॥
स एष श्लेषरूपत्वात् सश्लेष इति गृह्यताम् ।
साक्षेपश्च सहेतुश्च दर्श्यते तदपि द्वयम् ॥ १८६ ॥
स्थितिमानपि धीरोपि रत्नानामाकरोपि सन् ।
तव कक्षां न यात्येव मलिनो मकरालयः ॥ १८७ ॥
वहन्नपि महीं कृत्स्नां सशैलद्वीपसागराम् ।
भर्तृभावाद्भुजंगानां शेषस्त्वत्तो निकृष्यते ॥ १८८ ॥
शब्दोपादानसादृश्यव्यतिरेकोयमीदृशः ।
प्रतीयमानसादृश्योप्यस्ति सोनुविधीयते ॥ १८९ ॥
त्वन्मुखं कमलं चेति द्वयोरप्यनयोर्भिदा ।
कमलं जलसंरोहि त्वन्मुखं त्वदुपाश्रयम् ॥ १९० ॥
अभ्रूविलासमस्पृष्टमदरागं मृगेक्षणम् ।
इदं तु नयनद्वन्द्वं तव तद्गुणभूषितम् ॥ १९१ ॥
पूर्वस्मिन् भेदमात्रोक्तिरस्मिन्नाधिक्यदर्शनम् ।
सदृशव्यतिरेकश्च पुनरन्यः प्रदर्श्यते ॥ १९२ ॥

त्वन्मुखं पुण्डरीकं च फुल्ले सुरभिगन्धिनी ।
भ्रमद्भ्रमरमम्भोजं लोलनेत्रं मुखं तु ते ॥ १९३ ॥
चन्द्रोऽयमम्बरोत्तंसो हंसोऽयं तोयभूषणम् ।
नभो नक्षत्रमालीदमुत्फुल्लकुमुदं पयः ॥ १९४ ॥
प्रतीयमानशौक्ल्यादिसाम्ययोर्वियदम्भसोः ।
कृतः प्रतीतशुद्ध्योश्च भेदोऽस्मिंश्चन्द्रहंसयोः ॥ १९५ ॥
पूर्वत्र शब्दवत् साम्यमुभयत्रापि भेदकम् ।
भृङ्गनेत्रादि तुल्यं तत् सदृशव्यतिरेकिता ॥ १९६ ॥
अरत्नालोकसंहार्यमहार्यं सूर्यरश्मिभिः ।
दृष्टिरोधकरं यूनां यौवनप्रभवं तमः ॥ १९७ ॥
सजातिव्यतिरेकोऽयं तमोजातेरिदं तमः ।
दृष्टिरोधितया तुल्यं भिन्नमन्यैरदर्शि यत् ॥ १९८ ॥

॥ इति व्यतिरेकचक्रम् ॥

प्रसिद्धहेतुव्यावृत्त्या यत्किंचित् कारणान्तरम् ।
यत्र स्वाभाविकत्वं वा विभाव्यं सा विभावना ॥ १९९ ॥
अपीतक्षीबकादम्बमसंमृष्टामलाम्बरम् ।
अप्रसादितशुद्धाम्बु जगदासीन्मनोहरम् ॥ २०० ॥
अनञ्जितासिता दृष्टिर्भ्रूरनावर्जिता नता ।
अरञ्जितोऽरुणश्चायमधरस्तव सुन्दरि ॥ २०१ ॥
यदपीतादिजन्यं स्यात् क्षीबत्वाद्यन्यहेतुजम् ।
अहेतुकं च तस्येह विवक्षेत्यविरुद्धता ॥ २०२ ॥
वक्त्रं निसर्गसुरभि वपुरव्याजसुन्दरम् ।
अकारणरिपुश्चन्द्रो निर्निमित्तासुहृत् स्मरः ॥ २०३ ॥
निसर्गादिपदैरत्र हेतुः साक्षान्निवर्तितः ।
उक्तं च सुरभित्वादि फलं तत् सा विभावना ॥ २०४ ॥
वस्तु किंचिदभिप्रेत्य तत्तुल्यस्यान्यवस्तुनः ।
उक्तिः संक्षेपरूपत्वात् सा समासोक्तिरिष्यते ॥ २०५ ॥
पिबन् मधु यथाकामं भ्रमरः फुल्लपङ्कजे ।
अप्यसंनद्धसौरभ्यं पश्य चुम्बति कुड्मलम् ॥ २०६ ॥
इति प्रौढाङ्गनाबद्धरतिलीलस्य रागिणः ।
कस्यांचिदिह बालायामिच्छावृत्तिर्विभाव्यते ॥ २०७ ॥
विशेष्यमात्रभिन्नापि तुल्याकारविशेषणा ।

अस्त्यसावपराप्यस्ति भिन्नाभिन्नविशेषणा ॥ २०८ ॥
रूढमूलः फलभरैः पुष्णन्ननिशमर्थिनः ।
सान्द्रच्छायो महावृक्षः सोयमासादितो मया ॥ २०९ ॥
अनल्पविटपाभोगः फलपुष्पसमृद्धिमान् ।
सोच्छ्रायः स्थैर्यवान् दैवादेष लब्धो मया द्रुमः ॥ २१० ॥
उभयत्र पुमान् कश्चिद् वृक्षत्वेनोपवर्णितः ।
सर्वे साधारणा धर्माः पूर्वत्रान्यत्र [redacted] द्वयम् ॥ २११ ॥
निवृत्तव्यालसंसर्गो निसर्गमधुराशयः ।
अयमम्भोनिधिः कष्टं कालेन परिशुष्यति ॥ २१२ ॥
इत्यपूर्वसमासोक्तिः पूर्वधर्मनिवर्तनात् ।
समुद्रेण समानस्य पुंसः व्यापत्तिसूचनात् ॥ २१३ ॥

इति समासोक्तिचक्रम् ॥

विवक्षा या विशेषस्य लोकसीमातिवर्तिनी ।
असावतिशयोक्तिः स्यादलंकारोत्तमा यथा ॥ २१४ ॥
मल्लिकामालभारिण्यः सर्वाङ्गीणार्द्रचन्दनाः
क्षौमवत्यो न लक्ष्यन्ते ज्योत्स्नायामभिसारिकाः ॥ २१५ ॥
चन्द्रातपस्य बाहुल्यमुक्तमुत्कर्षवत्तया ।
संशयातिशयादीनां व्यक्त्यै किंचिन्निदर्श्यते ॥ २१६ ॥
स्तनयोर्जघनस्यापि मध्ये मध्यं प्रिये तव ।
अस्ति नास्तीति संदेहो न मेद्यापि निवर्तते ॥ २१७ ॥
निर्णेतुं शक्यमस्तीति मध्यं तव नितम्बिनि ।
अन्यथानुपपत्त्यैव पयोधरभरस्थितेः ॥ २१८ ॥
अहो विशालं भूपाल भुवनत्रितयोदरम् ।
माति मातुमशक्योपि यशोराशिर्यदत्र ते ॥ २१९ ॥
अलंकारान्तराणामप्येकमाहुः परायणम् ।
वागीशमहितामुक्तिमिमामतिशयाह्वयाम् ॥ २२० ॥

इत्यतिशयोक्तिचक्रम् ॥

अन्यथैव स्थिता वृत्तिश्चेतनस्येतरस्य वा ।
अन्यथोत्प्रेक्ष्यते यत्र तामुत्प्रेक्षां विदुर्यथा ॥ २२१ ॥
मध्यंदिनार्कसंतप्तः सरसीं गाहते गजः ।
मन्ये मार्तण्डगृह्याणि पद्मान्युद्धर्तुमुद्यतः ॥ २२२ ॥
स्नातुं पातुं बिसान्यत्तुं करिणो जलगाहनम् ।

तद्वैरनिष्क्रयायेति कविनोत्प्रेक्ष्य वर्ण्यते ॥ २२३ ॥
कर्णस्य भूषणमिदं ममायतिविरोधिनः ।
इति कर्णोत्पलं प्रायस्तव दृष्ट्या विलङ्घ्यते ॥ २२४ ॥
अपाङ्गभागपातिन्या दृष्टेरंशुभिरुत्पलम् ।
स्पृश्यते वा न वेत्येवं कविनोत्प्रेक्ष्य वर्ण्यते ॥ २२५ ॥
लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
इतीदमपि भूयिष्ठमुत्प्रेक्षालक्षणान्वितम् ॥ २२६ ॥
केषांचिदुपमाभ्रान्तिरिवश्रुत्येह जायते ।
नोपमानं तिङन्तेनेत्यतिक्रम्याप्तभाषितम् ॥ २२७ ॥
उपमानोपमेयत्वं तुल्यधर्मव्यपेक्षया ।
लिम्पतेस्तमसश्चासौ धर्मः कोऽत्र समीक्ष्यते ॥ २२८ ॥
यदि लेपनमेवेष्टं लिम्पतिर्नाम कोऽपरः ।
स एव धर्मो धर्मी चेत्यनुन्मत्तो न भाषते ॥ २२९ ॥
कर्ता यद्युपमानं स्यान्न्यग्भूतोऽसौ क्रियापदे ।
स्वक्रियासाधनव्यग्रो नालमन्यदपेक्षितुम् ॥ २३० ॥
यो लिम्पत्यमुना तुल्यं तम इत्यपि शंसतः ।
अङ्गानीति न संबद्धं सोऽपि मृग्यः समो गुणः ॥ २३१ ॥
यथेन्दुरिव ते वक्त्रमिति कान्तिः प्रतीयते ।
न तथा लिम्पतेर्लेपादन्यदत्र प्रतीयते ॥ २३२ ॥
तदुपश्लेषणार्थोऽयं लिम्पतिर्ध्वान्तकर्तृकः ।
अङ्गकर्मा च पुंसैवमुत्प्रेक्ष्यत इतीष्यताम् ॥ २३३ ॥
मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः ।
उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः ॥ २३४ ॥

॥ इत्युत्प्रेक्षाचक्रम् ॥

हेतुश्च सूक्ष्मलेशौ च वाचामुत्तमभूषणम् ।
कारकज्ञापकौ हेतू तौ चानेकविधौ यथा ॥ २३५ ॥
अयमान्दोलितप्रौढचन्दनद्रुमपल्लवः ।
उत्पादयति सर्वस्य प्रीतिं मलयमारुतः ॥ २३६ ॥
प्रीत्युत्पादनयोग्यस्य रूपस्यात्रोपबृंहणम् ।
अलंकारतयोद्दिष्टं निवृत्तावपि तत्समम् ॥ २३७ ॥
चन्दनारण्यमाधूय स्पृष्ट्वा मलयनिर्झरान् ।

धीर्योत्कर्षस्तुतिर्निन्देवास्मिन् भावनिवृत्तये ।
कन्यायाः कल्पते भोगान् निर्विविक्षोर्निरन्तरान् ॥ २७० ॥
चपलो निर्दयश्चासौ जनः किं तेन मे सखि ।
आगःप्रमार्जनायैव चाटवो येन शिक्षिताः ॥ २७१ ॥
दोषाभासो गुणः कोपि दर्शितश्चाटुकारिता ।
मानं सखिजनोद्दिष्टं कर्तुं रागादशक्तया ॥ २७२ ॥

॥ इति लेशचक्रम् ॥

उद्दिष्टानां पदार्थानामनूद्देशो यथाक्रमम् ।
यथासंख्यमिति प्रोक्तं संख्यानं क्रम इत्यपि ॥ २७३ ॥
ध्रुवं ते चोरिता तन्वि स्मितेक्षणमुखद्युतिः ।
स्नातुमम्भःप्रविष्टायाः कुमुदोत्पलपङ्कजैः ॥ २७४ ॥

॥ इति क्रमः ॥

प्रेयः प्रियतराख्यानं रसवद् रसपेशलम् ।
तेजस्वि रूढाहंकारं युक्तोत्कर्षं च तत् त्रयम् ॥ २७५ ॥
अद्य या मम गोविन्द जाता त्वयि गृहागते ।
कालेनैषा भवेत् प्रीतिस्तवैवागमनात् पुनः ॥ २७६ ॥
इत्याह युक्तं विदुरो नान्यतस्तादृशी धृतिः ।
भक्तिमात्रसमाराध्यः सुप्रीतश्च ततो हरिः ॥ २७७ ॥
सोमः सूर्यो मरुद्भूमिर्व्योम होतानलो जलम् ।
इति रूपाण्यतिक्रम्य त्वां द्रष्टुं देव के वयम् ॥ २७८ ॥
इति साक्षात्कृते देवे राज्ञो यद्रातवर्मणः ।
प्रीतिप्रकाशनं तच्च प्रेय इत्यवगम्यताम् ॥ २७९ ॥
मृतेति प्रेत्य संगन्तुं यया मे मरणं मतम् ।
सैषावन्ती मया लब्धा कथमत्रैव जन्मनि ॥ २८० ॥
प्राक् प्रीतिर्दर्शिता सेयं रतिः शृङ्गारतां गता ।
रूपबाहुल्ययोगेन तदिदं रसवद्वचः ॥ २८१ ॥
निगृह्य केशेष्वाकृष्टा कृष्णा येनाग्रतो मम ।
सोयं दुःशासनः पापो लब्धः किं जीवति क्षणम् ॥ २८२ ॥
इत्यारुह्य परां कोटिं क्रोधो रौद्रात्मतां गतः ।
भीमस्य पश्यतः शत्रुमित्येतद्रसवद्वचः ॥ २८३ ॥
अजित्वा सार्णवामुर्वीमनिष्ट्वा विविधैर्मखैः ।
अदत्त्वा चार्थमर्थिभ्यो भवेयं पार्थिवः कथम् ॥ २८४ ॥

इत्युत्साहः प्रकृष्टात्मा तिष्ठन् वीररसात्मना ।
रसवत्त्वं गिरामासां समर्थयितुमीश्वरः ॥ २८५ ॥
यस्याः कुसुमशय्यापि कोमलाङ्ग्या रुजाकरी ।
साधिशेते कथं देवि हुताशनवतीं चिताम् ॥ २८६ ॥
इति कारुण्यमुद्रिक्तमलङ्कारतया स्मृतम् ।
तथापरेऽपि बीभत्सहास्याद्भुतभयानकाः ॥ २८७ ॥
पायं पायं तवारीणां शोणितं पाणिसंपुटैः ।
कौणपाः सह नृत्यन्ति कबन्धैरन्त्रभूषणैः ॥ २८८ ॥
इदमम्लानमानाया लग्नं स्तनतटे तव ।
छाद्यतामुत्तरीयेण नवं नखपदं सखि ॥ २८९ ॥
अंशुकानि प्रवालानि पुष्पं हारादिभूषणम् ।
शाखाश्च मन्दिराण्येषां चित्रं नन्दनवासिनाम् ॥ २९० ॥
इदं मघोनः कुलिशं धारासंनिहितानलम् ।
स्मरणं यस्य दैत्यस्त्रीगर्भपाताय कल्पते ॥ २९१ ॥
वाक्यस्याग्राम्यतायोनिर्माधुर्ये दर्शितो रसः ।
इह त्वष्टरसायत्ता रसवत्ता स्मृता गिराम् ॥ २९२ ॥
अपकर्ताहमस्मीति हृदि ते मा स्म भूद्भयम् ।
विमुखेषु न मे खड्गः प्रहर्तुं जातु वाञ्छति ॥ २९३ ॥
इति मुक्तः परो युद्धे निरुद्धो दर्पशालिना ।
पुंसा केनापि तज्ज्ञेयमूर्जस्वीत्येवमादिकम् ॥ २९४ ॥

॥ ऊर्जस्वि ॥

अर्थमिष्टमनाख्याय साक्षात् तस्यैव सिद्धये ।
यत् प्रकारान्तराख्यानं पर्यायोक्तं तदिष्यते ॥ २९५ ॥
दशत्यसौ परभृतः सहकारस्य मञ्जरीम् ।
तमहं वारयिष्यामि युवाभ्यां स्वैरमास्यताम् ॥ २९६ ॥
संगमय्य सखीं यूना संकेते तद्रतोत्सवम् ।
निर्वर्तयितुमिच्छन्त्या कयाप्यपसृतं ततः ॥ २९७ ॥

॥ इति पर्यायोक्तम् ॥

किंचिदारभमाणस्य कार्यं दैववशात् पुनः ।
तत्साधनसमापत्तिर्या तदाहुः समाहितम् ॥ २९८ ॥
मानमस्या निराकर्तुं पादयोर्मे नमस्यतः ।

उपकाराय दिष्ट्यैतदुदीर्णं घनगर्जितम् ॥ २९९ ॥

॥ इति समाहितम् ॥

आशयस्य विभूतेर्वा यन्महत्त्वमनुत्तमम् ।
उदात्तं नाम तत् प्राहुरलंकारं मनीषिणः ॥ ३०० ॥
गुरोः शासनमत्येतुं न शशाक स राघवः ।
यो रावणशिरश्छेदकार्यभारेऽप्यविक्लवः ॥ ३०१ ॥
रत्नभित्तिषु संक्रान्तैः प्रतिबिम्बशतैर्वृतः ।
ज्ञातो लङ्केश्वरः कृच्छ्रादाञ्जनेयेन तत्त्वतः ॥ ३०२ ॥
पूर्वत्राशयमाहात्म्यमत्राभ्युदयगौरवम् ।
सुव्यञ्जितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ ३०३ ॥
अपह्नुतिरपह्नुत्य किंचिदन्यार्थदर्शनम् ।
न पञ्चेषुः स्मरस्तस्य सहस्रं पत्रिणामिति ॥ ३०४ ॥
चन्दनं चन्द्रिका मन्दो गन्धवाहश्च दक्षिणः ।
सेयमग्निमयी सृष्टिः शीता किल परान् प्रति ॥ ३०५ ॥
शैशिर्यमभ्युपेत्यैव परेष्वात्मनि कामिना ।
औष्ण्यप्रदर्शनात् तस्य सैषा विषयनिह्नुतिः ॥ ३०६ ॥
अमृतस्यन्दिकिरणश्चन्द्रमा नामतो मतः ।
अन्य एवायमर्थात्मा विषनिष्यन्दिदीधितिः ॥ ३०७ ॥
इति चन्द्रत्वमेवेन्दोर्निवर्त्यार्थान्तरात्मता ।
उक्ता स्मरार्तेनेत्येषा स्वरूपापह्नुतिर्मता ॥ ३०८ ॥
उपमापह्नुतिः पूर्वमुपमास्वेव दर्शिता ।
इत्यपह्नुतिभेदानां लक्ष्यो लक्ष्येषु विस्तरः ॥ ३०९ ॥

॥ इत्यपह्नुतिः ॥

श्लिष्टमिष्टमनेकार्थमेकरूपान्वितं वचः ।
तदभिन्नपदं भिन्नपदप्रायमिति द्विधा ॥ ३१० ॥
असावुदयमारूढः कान्तिमान् रक्तमण्डलः ।
राजा हरति लोकस्य हृदयं मृदुभिः करैः ॥ ३११ ॥
दोषाकरेण संबध्नन्नक्षत्रपथवर्तिना ।
राज्ञा प्रदोषो मामित्थमप्रियं किं न बाधते ॥ ३१२ ॥
उपमारूपकाक्षेपव्यतिरेकादिगोचराः ।
प्रागेव दर्शिताः श्लेषा दर्श्यन्ते केचनापरे ॥ ३१३ ॥

अयमेव क्रमोन्येषां भेदानामपि कल्पते ॥ ३२९ ॥

॥ इति विशेषोक्तिचक्रम् ॥

विवक्षितगुणोत्कृष्टैर्यत् समीकृत्य कस्यचित् ।
कीर्तनं स्तुतिनिन्दार्थं सा मता तुल्ययोगिता ॥ ३३० ॥
यमः कुबेरो वरुण सहस्राक्षो भवानपि ।
बिभ्रत्यनन्यविषयां लोकपाल इति श्रुतिम् ॥ ३३१ ॥
संगतानि मृगाक्षीणां तडिद्विलसितानि च ।
क्षणद्वयं न तिष्ठन्ति घनारब्धान्यपि स्वयम् ॥ ३३२ ॥

॥ इति तुल्ययोगिता ॥

विरुद्धानां पदार्थानां यत्र संसर्गदर्शनम् ।
विशेषदर्शनायैव स विरोधः स्मृतो यथा ॥ ३३३ ॥
कूजितं राजहंसानां वर्धते मदमञ्जुलम् ।
क्षीयते च मयूराणां रुतमुत्क्रान्तसौष्ठवम् ॥ ३३४ ॥
प्रावृषेण्यैर्जलधरैरम्बरं दुर्दिनायते ।
रागेण पुनराक्रान्तं जायते जगतां मनः ॥ ३३५ ॥
तनुमध्यं पृथुश्रोणि रक्तौष्ठमसितेक्षणम् ।
नतनाभि वपुः स्त्रीणां कं न हन्त्युन्नतस्तनम् ॥ ३३६ ॥
मृणालबाहु रम्भोरु पद्मोत्पलमुखेक्षणम् ।
अपि ते रूपमस्माकं तन्वि तापाय कल्पते ॥ ३३७ ॥
उद्यानमारुतोद्धूताश्चूतचम्पकरेणव ।
उदश्रयन्ति पान्थानामस्पृशन्तोपि लोचने ॥ ३३८ ॥
कृष्णार्जुनानुरक्तापि दृष्टिः कर्णावलम्बिनी ।
याति विश्वसनीयत्वं कस्य ते कलभाषिणी ॥ ३३९ ॥
इत्यनेकप्रकारोयमलंकारः प्रतीयते ।

॥ इति विरोधचक्रम् ॥

अप्रस्तुतप्रशंसा स्यादप्रक्रान्तेषु या स्तुतिः ॥ ३४० ॥
सुखं जीवन्ति हरिणा वनेष्वपरसेविनः ।
अर्थैरयत्नसुलभैर्जलदर्भाङ्कुरादिभिः ॥ ३४१ ॥
सेयमप्रस्तुतैवात्र मृगवृत्तिः प्रशस्यते ।
राजानुवर्तनक्लेशनिर्विण्णेन मनस्विना ॥ ३४२ ॥

॥ इत्यप्रस्तुतप्रशंसा ॥

यदि निन्दन्निव स्तौति व्याजस्तुतिरसौ स्मृता ।
दोषाभासा गुणा एव लभन्ते यत्र संनिधिम् ॥ ३४३ ॥
तापसेनापि रामेण जितेयं भूतधारिणी ।
त्वया राज्ञापि सैवेयं जिता मा भून्मदस्तव ॥ ३४४ ॥
पुंसः पुराणादाच्छिद्य श्रीस्त्वया परिभुज्यते ।
राजन्निक्ष्वाकुवंशस्य किमिदं तव युज्यते ॥ ३४५ ॥
भुजङ्गभोगसंसक्ता कलत्रं तव मेदिनी ।
अहंकारः परां कोटिमारोहति कुतस्तव ॥ ३४६ ॥
इति श्लेषानुविद्धानामन्येषां चोपलक्ष्यताम् ।
व्याजस्तुतिप्रकाराणामपर्यन्तः प्रविस्तरः ॥ ३४७ ॥

॥ इति व्याजस्तुतिः ॥

अर्थान्तरप्रवृत्तेन किंचित् तत्सदृशं फलम् ।
सदसद्वा निदर्श्येत यदि तत् स्यान्निदर्शनम् ॥ ३४८ ॥
उदयन्नेव सविता पद्मेष्वर्पयति श्रियम् ।
विभावयितुमृद्धीनां फलं सुहृदनुग्रहम् ॥ ३४९ ॥
याति चन्द्रांशुभिः स्पृष्टा ध्वान्तराजी पराभवम् ।
सद्यो राजविरुद्धानां सूचयन्ती दुरन्तताम् ॥ ३५० ॥

॥ इति निदर्शनम् ॥

सहोक्तिः सहभावस्य कथनं गुणकर्मणाम् ।
अर्थानां यो विनिमयः परिवृत्तिस्तु सा यथा ॥ ३५१ ॥
सह दीर्घा मम श्वासैरिमाः संप्रति रात्रयः ।
पाण्डुराश्च ममैवाङ्गैः सह ताश्चन्द्रभूषणाः ॥ ३५२ ॥
वर्धते सह पान्थानां मूर्छया चूतमञ्जरी ।
पतन्ति च समं तेषामसुभिर्मलयानिलाः ॥ ३५३ ॥
कोकिलालापसुभगाः सुगन्धिवनवायवः ।
यान्ति सार्धं जनानन्दैर्वृद्धिं सुरभिवासराः ॥ ३५४ ॥
इत्युदाहृतयो दत्ताः सहोक्तेरत्र काश्चन ।

॥ इति सहोक्तिः ॥

क्रियते परिवृत्तेश्च किंचिद्रूपनिरूपणम् ॥ ३५५ ॥
शस्त्रप्रहारं ददता भुजेन तव भूभुजाम् ।
चिरार्जितं हृतं तेषां यशः कुमुदपाण्डुरम् ॥ ३५६ ॥

॥ इति परिवृत्तिः ॥

आशीर्नामाभिलषिते वस्तुन्याशंसनं यथा ।
पातु वः परमं ज्योतिरवाङ्मनसगोचरम् ॥ ३५७ ॥

॥ इत्याशीः ॥

अनन्वयससंदेहावुपमास्वेव दर्शितौ ।
उपमारूपकं चापि रूपकेष्वेव दर्शितम् ॥ ३५८ ॥
उत्प्रेक्षाभेद एवासावुत्प्रेक्षावयवोऽपि च ।
नानालंकारसंसृष्टिः संसृष्टिस्तु निगद्यते ॥ ३५९ ॥
अङ्गाङ्गिभावावस्थानं सर्वेषां समकक्षता ।
इत्यलंकारसंसृष्टेर्लक्षणीया द्वयी गतिः ॥ ३६० ॥
आक्षिपन्त्यरविन्दानि तव मुग्धे मुखश्रियम् ।
कोशदण्डसमग्राणां किमेषामस्ति दुष्करम् ॥ ३६१ ॥
(लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ॥ ३६२ ॥)
श्लेषः सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम् ।
भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् ॥ ३६३ ॥

॥ इति संसृष्टिः ॥

भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम् ।
भावः कवेरभिप्रायः काव्येष्वासिद्धि यः स्थितः ॥ ३६४ ॥
परस्परोपकारित्वं सर्वेषां वस्तुपर्वणाम् ।
विशेषणानां व्यर्थानामक्रिया स्थानवर्णना ॥ ३६५ ॥
व्यक्तिरुक्तिक्रमबलाद्गम्भीरस्यापि वस्तुनः ।
भावायत्तमिदं सर्वमिति तद्भाविकं विदुः ॥ ३६६ ॥

॥ इति भाविकम् ॥

यच्च संध्यङ्गवृत्त्यङ्गलक्षणाद्यागमान्तरे ।
व्यावर्णितमिदं चेष्टमलंकारतयैव नः ॥ ३६७ ॥

पन्थाः स एष विवृतः परिमाणवृत्त्या
संक्षिप्य विस्तरमनन्तमलंक्रियाणाम् ।
वाचामतीत्य विषयं परिवर्तमाना-
नभ्यास एव विवरीतुमलं विशेषान् ॥ ३६८ ॥

इत्याचार्यदण्डिनः कृतौ काव्यादर्शेऽलंकारविभागो नाम
द्वितीयः परिच्छेदः ॥

काव्यादर्शे तृतीयः परिच्छेदः

अव्यपेतव्यपेतात्मा व्यावृत्तिर्वर्णसंहतेः ।
यमकं तच्च पादानामादिमध्यान्तगोचरम् ॥ १ ॥
एकद्वित्रिचतुष्पादयमकानां विकल्पनाः ।
आदिमध्यान्तमध्यान्तमध्याद्याद्यन्तसर्वतः ॥ २ ॥
अत्यन्तबहवस्तेषां भेदाः संभेदयोनयः ।
सुकरा दुष्कराश्चैव दर्श्यन्ते तत्र केचन ॥ ३ ॥

मानेन मानेन सखि प्रणयोऽभूत् प्रिये जने ।
खण्डिता कण्ठमाश्लिष्य तमेव कुरु सत्रपम् ॥ ४ ॥
मेघनादेन हंसानां मदनो मदनोदिना ।
नुन्नमानं मनः स्त्रीणां सह रत्या विगाहते ॥ ५ ॥
राजन्वत्यः प्रजा जाता भवन्तं प्राप्य संप्रति ।
चतुरं चतुरम्भोधिरशनोर्वीकरग्रहे ॥ ६ ॥
अरण्यं कैश्चिदाक्रान्तमन्यैः सद्म दिवौकसाम् ।
पदातिरथनागाश्वरहितैरहितैस्तव ॥ ७ ॥

मधुरं मधुरम्भोजवदने वद नेत्रयोः ।
विभ्रमं भ्रमरभ्रान्त्या विडम्बयति किं नु ते ॥ ८ ॥
वारणो वा रणोद्दामो हयो वा स्मर दुर्धरः ।
न यतो नयतोऽन्तं नस्तदहो विक्रमस्तव ॥ ९ ॥
राजितैराजितैक्ष्ण्येन जीयते त्वादृशैर्नृपैः ।
नीयते च पुनस्तृप्तिं वसुधा वसुधारया ॥ १० ॥
करोति सहकारस्य कलिकोत्कलिकोत्तरम् ।
मन्मनो मन्मनोऽप्येष मत्तकोकिलनिस्वनः ॥ ११ ॥
कथं त्वदुपलम्भाशाविहताविह तादृशी ।
अवस्था नालमारोढुमङ्गनामङ्गनाशिनी ॥ १२ ॥
निगृह्य नेत्रे कर्षन्ति बालपल्लवशोभिना ।
तरुणा तरुणान् कृष्टानलिनो नलिनोन्मुखाः ॥ १३ ॥
विशदा विशदामत्तसारसे सारसे जले ।
कुरुते कुरुतेनेयं हंसी मामन्तकामिषम् ॥ १४ ॥

विषमं विषमन्वेति मदनं मदनन्दनः।
सहेन्दुकलयापोढमलया मलयानिलः॥ १५॥
मानिनी मा निनीषुस्ते निषङ्गत्वमनङ्ग मे।
हारिणी हारिणी शर्म तनुतां तनुतां यतः॥ १६॥
जयता त्वन्मुखेनास्मानकथं न कथं जितम्।
कमलं कमलं कुर्वदलिमद्दलि मत्प्रिये॥ १७॥
रमणी रमणीया मे पाटलापाटलांशुका।
वारुणीवारुणीभूतसौरभा सौरभास्पदम्॥ १८॥
इति पादादियमकमव्यपेतं विकल्पितम्
व्यपेतस्यापि वर्ण्यन्ते विकल्पास्तस्य केचन॥ १९॥
मधुरेणदृशां मानं मधुरेण सुगन्धिना।
सहकारोद्गमेनैव शब्दशेषं करिष्यति॥ २०॥
करोतिताम्रो रामाणां तन्त्रीताडनविभ्रमम्।
करोति सेर्ष्यं कान्ते च श्रवणोत्पलताडनम्॥ २१॥
सकलापोल्लसनया कलापिन्यानु नृत्यते।
मेघाली नर्तिता वातैः सकलापो विमुञ्चति॥ २०॥
स्वयमेव गलन्मानकलि कामिनि ते मनः।
कलिकामिह नीपस्य दृष्ट्वा कां न स्पृशेद्दशाम्॥ २३॥
आरुह्याक्रीडशैलस्य चन्द्रकान्तस्थलीमिमाम्।
नृत्यत्येष लसच्चारुचन्द्रकान्तः शिखावलः॥ २४॥
उद्धृत्य राजकादुर्वीं ध्रियतेऽद्य भुजेन ते।
वराहेणोद्धृता यासौ वराहेरुपरि स्थिता॥ २५॥
करेण ते रणेष्वन्तकरेण द्विषतां हताः।
करेणवः क्षरद्रक्ता भान्ति संध्याघना इव॥ २६॥
परागतरुराजीव वातैर्ध्वस्ता भटैश्चमूः।
परागतमिव क्वापि परागततमम्बरम्॥ २७॥
पातु वो भगवान् विष्णुः सदा नवघनद्युतिः।
स दानवकुलध्वंसी सदानवरदन्तिहा॥ २८॥
कमलेः समकेशं ते कमलेर्ष्याकरं मुखम्॥
कमलेख्यं करोषि त्वं कमलेवोन्मदिष्णुषु॥ २९॥

मुदा रमणमन्वीतमुदारमणिभूषणाः ।
मदभ्रमदृशः कर्तुमदभ्रजघनाः क्षमाः ॥ ३० ॥
उदितैरन्यपुष्टानामा रुतैर्मे हृतं मनः ।
उदितैरपि ते दृति मारुतैरपि दक्षिणैः ॥ ३१ ॥
सुराजितह्रियो यूनां तनुमध्यासते स्त्रियः ।
तनुमध्याः क्षरत्स्वेदसुराजितमुखेन्दवः ॥ ३२ ॥
इति व्यपेतयमकप्रभेदोऽप्येष दर्शितः ।
(३) अव्यपेतव्यपेतात्मा विकल्पोऽप्यस्ति तद्यथा ॥ ३३ ॥
सालं सालम्बकलिका साल सालं न वीक्षितुम् ।
नालीनालीनवकुलानाली नालीकिनीरपि ॥ ३४ ॥
काल कालमनालक्ष्यतारतारकमीक्षितुम् ।
तारतारम्यरसितं कालं कालमहाघनम् ॥ ३५ ॥
याम यामत्रयाधीनायामया मरणं निशा ।
यामयाम धिया स्वर्त्या या मया मथितैव सा ॥ ३६
इति पादादियमकविकल्पस्येदृशी गतिः ।
एवमेव विकल्प्यानि यमकान्तराण्यपि ॥ ३७ ॥
न प्रपञ्चभयाद्भेदाः कार्त्स्न्येनाख्यातुमीहिताः ।
दुष्कराभिमता ये तु वर्ण्यन्ते तेत्र केचन ॥ ३८ ॥
स्थिरायते यतेन्द्रियो न हीयते यतेर्भवान् ।
अमायतेयतेप्यभूत् सुखाय तेयते क्षयम् ॥ ३९ ॥
सभासु राजन्नसुराहतैर्मुखै-
र्महीसुराणां वसुराजितैः स्तुताः ।
न भासुरा यान्ति सुरान् न ते गुणाः
प्रजासु रागात्मसु राशितां गता ॥ ४० ॥
तव प्रिया सच्चरिताप्रमत्त या
विभूषण धार्यमिहांशुमत्तया ।
रतोत्सवामोदविशेषमत्तया
फलं न मे किंचन कान्तिमत्तया ॥ ४१ ॥
भवादृशा नाथ न जानते नते
रस विरुद्धे खलु सन्नतेनते ।
य एव दीनाः शिरसा नतेन ते
चरन्त्यलं दैन्यरसेन तेन ते ॥ ४२ ॥

लीलास्मितेन शुचिना मृदुनोदितेन
व्यालोकितेन लघुना गुरुणा गतेन ।
व्याजृम्भितेन जघनेन च दर्शितेन
सा हन्ति तेन गलितं मम जीवितेन ॥ ४३ ॥

श्रीमानमानमरवर्त्मसमानमान-
मात्मानमानतजगत्प्रथमानमानम् ।
भूमानमानमत यः स्थितिमानमान-
नामानमानमतमप्रतिमानमानम् ॥ ४४ ॥

सारयन्तमुरसा रमयन्ती
सारभूतमुरुसारधरा तम् ।
सारसानुकृतसारसकाञ्ची
सा रसायनमसारमवैति ॥ ४५ ॥

नयानयालोचनयानयानया-
नयानयान्धान् विनयानयायत ।
नयानयासीज्जिनयानयानया नया
नयानयास्ताञ्जनयानयाश्रितान् ॥ ४६ ॥

रवेण भौमो ध्वजवर्तिवीरवे-
रवेजि संयत्यतुलास्त्रगौरवे ।
रवेरिवोग्रस्य पुरो हरे रवे-
रवेत तुल्यं रिपुमस्य भैरवे ॥ ४७ ॥

मया मयालम्ब्यकलामयामया-
मयामयातव्यविरामयामया ।
मयामयार्ति निशयामयामया-
मयामयामूं करुणामयामया ॥ ४८ ॥

मता धुनानारमतामकामता-
मतापलब्धाग्रिमतानुलोमता ।
मतावयत्युत्तमताविलोमता-
मताम्यतस्ते समता न वामता ॥ ४९ ॥

कालकालगलकालकालमुखकालकाल-
कालकालपनकालकालघनकालकाल- ।
कालकालसितकालका ललनिकालकाल-
कालकालगतु कालकाल कलिकालकाल ॥ ५० ॥

संदष्टयमकस्थानमन्तादी पादयोर्द्वयोः ।
उक्तान्तर्गतमप्येतत् स्वातन्त्र्येणात्र कीर्त्यते ॥ ५१ ॥

उपोढरागाप्यबला मदेन सा
मदेनसा मन्युरसेन योजिता ।
न योजितात्मानमनङ्गतापिता-
ङ्गतापि तापाय ममास नेयते ॥ ५२ ॥

अर्धाभ्यासः समुद्गः स्यादस्य भेदास्त्रयो मताः ।
पादाभ्यासोऽप्यनेकात्मा व्यज्यते स निदर्शनैः ॥ ५३ ॥

ना स्थेयस्त्वया वर्ज्यः परमायतमानया ।
नास्थेयः स त्वयावर्ज्यः परमायतमानया ॥ ५४ ॥

नरा जिता माननयासमेत्य
न राजिता माननया समेत्य ।
विनाशिता वैभवतापनेन
विनाशिता वै भवतापनेन ॥ ५५ ॥

कलापिनां चारुतयोपयान्ति
वृन्दानि लापोढघनागमानाम् ।
वृन्दानिलापोढघनागमानां
कलापिनां चारुतयोपयान्ति ॥ ५६ ॥

नमन्दयावर्जितमानसात्मया
न मन्दयावर्जितमानसात्मया ।
उरस्युपास्तीर्णपयोधरद्वयं
मया समालिङ्ग्यत जीवितेश्वरः ॥ ५७ ॥

सभा सुराणामबला विभूषिता
गुणैस्तवारोहि मृणालनिर्मलैः ।
स भासुराणामबला विभूषिता
विहारयन्निर्विश संपदः पुराम् ॥ ५८ ॥

कलं कमुक्तं तनुमध्यनामिका
स्तनद्वयी च त्वदते न हन्त्यतः ।
न याति भूतं गणने भवन्मुखे
कलङ्कमुक्तं तनुमध्यनामिका ॥ ५९ ॥

यशश्च ते दिक्षु रजश्च सैनिका
वितन्वतेजोपम दंशिता युधा ।
वितन्वतेजोपमदं शितायुधा
द्विषां च कुर्वन्ति कुलं तरस्विनः ॥ ६० ॥

विभर्ति भूमेर्वलयं भुजेन ते
भुजंगमोमा स्मरतो मदाञ्चितम् ।
शृणुक्तमेकं स्वमवेत्य भूधरं
भुजं गमो मा स्म रतो मदं चितम ॥ ६१ ॥

स्मरानलो मानविवर्धितो यः
स निर्वृतिं ते किमपाकरोति ।
समन्ततस्तामरसेक्षणे न
समं ततस्तामरसे क्षणेन ॥ ६२ ॥

प्रभावतोनाम न वासवस्य
प्रभावतो नामन वा सवस्य ।
प्रभावतो नाम नवासवस्य
विच्छित्तिरासीत् त्वयि विष्टपस्य ॥ ६३ ॥

परंपराया बलवारणानां
परं पराया बलवारणानाम् ।
धूलीः स्थलीर्व्योम्नि विधाय रुन्धन्
परं पराया बलवा रणानाम् ॥ ६४ ॥

न श्रद्दधे वाचमलज्ज मिथ्या-
भवद्विधानामसमाहितानाम् ।
भवद्विधानामसमाहितानां
भवद्विधानामसमाहितानाम् ॥ ६५ ॥

सभाहितोमानमराजसेन
सभाहितोमानम राजसेन ।
सभा हितोमानमराजसेन
सभाहितो मानम राजसे न ॥ ६६ ॥

सकृद्द्विस्त्रिश्च योभ्यासः पादस्यैवं प्रदर्शितः ।
श्लोकद्वयं तु युक्तार्थं श्लोकाभ्यासः स्मृतो यथा ॥ ६७ ॥

विनायकेन भवता वृत्तोपचितबाहुना ।
स्वमित्रोद्धारिणाभीता पृथ्वी यमतुलाश्रिता ॥ ६८ ॥

विनायकेन भवता वृत्तोपचितबाहुना ।
स्वमित्रोद्धारिणाभीता पृथ्वीयमतुलाश्रिता ॥ ६९ ॥

एकाकारचतुष्पादं तन्महायमकाह्वयम् ।
तत्रापि दृश्यतेभ्यासः सा परा यमकक्रिया ॥ ७० ॥

समानयासमानया समानयासमानया ।
स मा न यासमानया समानयासमानया ॥ ७१ ॥

धराधराकारधरा धराभुजां
भुजा महीं पातुमहीनविक्रमाः ।
क्रमात् सहन्ते सहसा हतारयो
रयोद्धुरा मानधुरावलम्बिनः ॥ ७२ ॥

आवृत्तिः प्रातिलोम्येन पादार्धश्लोकगोचरा ।
यमकं प्रतिलोमत्वात् प्रतिलोममिति स्मृतम् ॥ ७३ ॥
यामताश कृतायासा सा याता कृशता मया ।
रमणारकता तेऽस्तु स्तुतेऽताकरणामर ॥ ७४ ॥
नादिनोमदना धीः स्वा न मे काचन कामिता ।
तामिका न च कामेन स्वाधीना दमनोदिना ॥ ७५ ॥
यानमानयमाराविकशोनानजनाशना ।
यामुदारशताधीनामायामायमनादिसा ॥ ७६ ॥
सा दिनामयमायामा नाधीता शरदामुया ।
नाशनाजनना शोकविरामाय न मानया ॥ ७७ ॥
वर्णानामेकरूपत्वं यत् त्वेकान्तरमर्धयोः ।
गोमूत्रिकेति तत् प्राहुर्दुष्करं तद्विदो यथा ॥ ७८ ॥
मदनो मदिराक्षीणामपाङ्गास्त्रो जयेदयम् ।
मदेनो यदि तत् क्षीणमनङ्गायाञ्जलिं ददे ॥ ७९ ॥
प्राहुरर्धभ्रमं नाम श्लोकार्धभ्रमणं यदि ।
तदिष्टं सर्वतोभद्रं भ्रमणं यदि सर्वतः ॥ ८० ॥

मनोभव तवानीकं
नोदयाय न मानिनी ।
भयादमेयामा मा वा
वयमेनोमया नत ॥ ८१ ॥

सामायामा माया मासा मारानायायाना रामा ।
यानावारारावानाया मायारामा मारायामा ॥ ८२ ॥
यः स्वरस्थानवर्णानां नियमो दुष्करेष्वसौ ।
इष्टश्चतुःप्रभृत्येष दर्श्यते सुकरः परः ॥ ८३ ॥
आम्नायानामाहान्त्या वाग्गीतीरीतीः प्रीतीर्भीतीः ।
भोगो रोगो मोदो मोहो ध्येये वेच्छेद्देशे क्षेमे ॥ ८४ ॥

क्षितिविजितिस्थितिविहिति व्रतरतयः परमतयः ।
उरु रुरुधुर्गुरु दुधुवुर्युधि कुरवः स्वमरिकुलम् ॥ ८५ ॥
श्रीदीप्ती ह्री कीर्ती धीनीती गीःप्रीती ।
एधेते द्वे द्वे ते ये नेमे देवेशे ॥ ८६ ॥
सामायामामाया मासा मारानायायाना रामा ।
यानाधाराराधानाया मायारामा मारायामा ॥ ८७ ॥
नयनानन्दजनने नक्षत्रगणशालिनि ।
अघने गगने दृष्टिरङ्गने दीयतां सकृत् ॥ ८८ ॥
अलिनीलालकलतं कं न हन्ति घनस्तनि ।
आननं नलिनच्छायनयनं शशिकान्ति ते ॥ ८९ ॥
अनङ्गलङ्घनालग्ननानातङ्का सदङ्गना ।
सदानघ सदानन्दनताङ्गासङ्गसङ्गतः ॥ ९० ॥
अगा गां गाङ्गकाकाकगाहकाघककाकहा ।
अहाहाङ्क खगाङ्कागकङ्कागखगकाकक ॥ ९१ ॥
रे रे रोरुरुरोरुगागोगोगाङ्गगोऽगगुः ।
किं केकाकाकुकः काको मा मामामाममामम ॥ ९२ ॥
देवानां नन्दनो देवो नोदनो वेदनिन्दिनः ।
दिवं दुदाव नादेन दाने दानवनन्दिनः ॥ ९३ ॥
सूरिः सुरासुरासारिसारः सारससारसाः ।
ससार सरसीः सीरी ससूरूः स सुरारसी ॥ ९४ ॥
नूनं नुन्नानि नानेन नाननेनाननानि नः ।
नानेना ननु नानूनेनैनेनानानिनो निनीः ॥ ९५ ॥
इति दुष्करमार्गेऽपि कश्चिदादर्शितः क्रमः ।
प्रहेलिकाप्रकाराणां पुनरुद्दिश्यते गतिः ॥ ९६ ॥
क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे ।
परव्यामोहने चापि सोपयोगाः प्रहेलिकाः ॥ ९७ ॥
आहुः समागतां नाम गूढार्थां पदसंधिना ।
वञ्चितान्यत्र रूढेन यत्र शब्देन वञ्चना ॥ ९८ ॥
व्युत्क्रान्तातिव्यवहितप्रयोगान्मोहकारिणी ।
सा स्यात् प्रमुषिता यस्यां दुर्बोधार्था पदावली ॥ ९९ ॥
समानरूपा गौणार्थारोपितैर्ग्रथिता पदैः ।
परुषा लक्षणास्तित्वमात्रव्युत्पादितश्रुतिः ॥ १०० ॥

संख्याता नाम संख्यानं यत्र व्यामोहकारणम्।
अन्यथा भासते यत्र वाक्यार्थः सा प्रकल्पिता ॥ १०१ ॥
सा नामान्तरिता यस्यां नाम्नि नानार्थकल्पना।
निभृता निभृतान्यार्था तुल्यधर्मस्पृशा गिरा ॥ १०२ ॥
समानशब्दोपन्यस्तशब्दपर्यायसाधिता।
संमूढा नाम या साक्षान्निर्दिष्टार्थापि मूढये ॥ १०३ ॥
योगमालात्मिका नाम या स्यात् सा परिहारिका।
एकच्छन्नाश्रितं व्यक्तं यस्यामाश्रयगोपनम् ॥ १०४ ॥
सा भवेदुभयच्छन्ना यस्यामुभयगोपनम्।
संकीर्णा नाम सा यस्यां नानालक्षणसंकरः ॥ १०५ ॥
एताः षोडश निर्दिष्टाः पूर्वाचार्यैः प्रहेलिकाः।
दुष्टप्रहेलिकाश्चान्यास्तैरधीताश्चतुर्दश ॥ १०६ ॥
दोषानपरिसंख्येयान् मन्यमाना वयं पुनः।
साध्वीरेवाभिधास्यामस्ता दुष्टा यास्त्वलक्षणाः ॥ १०७ ॥
न मया गोरसाभिज्ञं चेतः कस्मात् प्रकुप्यसि।
अस्थानरुदितैरेभिरलमालोहितेक्षणे ॥ १०८ ॥
कुब्जामासेवमानस्य यथा ते वर्धते रतिः।
नैवं निर्विशतो नारीरमरस्त्रीविडम्बिनीः ॥ १०९ ॥
दण्डे चुम्बति पद्मिन्या हंसः कर्कशकण्टके।
मुखं वल्गुरवं कुर्वंस्तुण्डेनाङ्गानि घट्टयन् ॥ ११० ॥
खातयः कनि काले ते स्फातयः स्फार्हवल्गवः।
चन्द्रे साक्षाद्भवन्त्यत्र वायवो मम धारिणः ॥ १११ ॥
अत्रोद्याने मया दृष्टा वल्लरी पञ्चपल्लवा।
पल्लवे पल्लवे ताम्रा यस्यां कुसुममञ्जरी ॥ ११२ ॥
सुराः सुरालये स्वैरं भ्रमन्ति दशनार्चिषा।
मज्जन्त इव मत्तास्ते सौरे सरसि संप्रति ॥ ११३ ॥
नासिक्यमध्या परितश्चतुर्वर्णविभूषिता।
अस्ति काचित् पुरी यस्यामष्टवर्णाह्वया नृपाः ॥ ११४ ॥
गिरा स्खलन्त्या नम्रेण शिरसा दीनया दृशा।
तिष्ठन्तमपि सोत्कम्पं वृद्धे मां नानुकम्पसे ॥ ११५ ॥
आदौ राजेत्यधीराक्षि पार्थिवः कोऽपि गीयते।
सनातनश्च नैवासौ राजा नापि सनातनः ॥ ११६ ॥

हृतद्रव्यं नरं त्यक्त्वा धनवन्तं व्रजन्ति काः ।
नानाभङ्गिसमाकृष्टलोका वेश्या न दुर्धराः ॥ ११७ ॥
जितप्रकृष्टकेशाख्यो यस्तवाभूमिसाह्वयः ।
स मामद्य प्रभूतोत्कं करोति कलभाषिणि ॥ ११८ ॥
शयनीये परावृत्य शयितौ कामिनौ क्रुधा ।
तथैव शयितौ रागात् स्वैरं मुखमचुम्बताम् ॥ ११९ ॥
विजितात्मभवद्वेषिगुरुपादहतो जनः ।
हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति ॥ १२० ॥
न स्पृशत्यायुधं जातु न स्त्रीणां स्तनमण्डलम् ।
अमनुष्यस्य कस्यापि हस्तोऽयं न किलाफलः ॥ १२१ ॥
केन कः सह संभूय सर्वकार्येषु संनिधिम् ।
लब्ध्वा भोजनकाले तु यदि दृष्टो निरस्यते ॥ १२२ ॥
सहया सगजा सेना सभटेयं न चेज्जिता ।
अमात्रिकोऽयं मूढः स्यादक्षरज्ञश्च नः सुतः ॥ १२३ ॥
सा नामान्तरितामिश्रा वञ्चितारूपयोगिनी ।
एवमेवेतरासामप्युन्नेयः संकरक्रमः ॥ १२४ ॥
[* इति प्रहेलिकामार्गो दुष्करात्मापि दर्शितः ।
विचित्रप्रयोगतो ज्ञेया मार्गाः प्रश्नोत्तरादयः ॥]

॥ इति प्रहेलिकाचक्रम् ॥

[* विशदबुद्धिरनेन सुवर्त्मना
सुकरं दुष्करमार्गमवैति हि ।
न हि तदन्यनयेपि कृतश्रमः
प्रभुरिमं नयमेतुमिदं विना ॥]

इति शब्दालंकाराः ॥

[* काव्ये दोषा गुणाश्चैव विज्ञातव्या विचक्षणैः ।
दोषा विपत्तये तत्र गुणाः संपत्तये यथा ॥
अपार्थं व्यर्थमेकार्थं ससंशयमपक्रमम् ।
शब्दहीनं यतिभ्रष्टं भिन्नवृत्तं विसंधिकम् ॥ १२५ ॥

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* एते श्लोकाः क्वचनाधिकाः पठ्यन्ते, तथा तृतीय परिच्छेद शब्दालंकारै परिसमाप्य दोषविवेचनात्मको ग्रन्थांशः चतुर्थपरिच्छेदत्वेनोल्लिख्यते ।

देशकालकलालोकन्यायागमविरोधि च ।
इति दोषा दशैवैते वर्ज्याः काव्येषु सूरिभिः ॥ १२६ ॥
प्रतिज्ञाहेतुदृष्टान्तहानिर्दोषो न वेत्यसौ ।
विचारः कर्कशः प्रायस्तेनालीढेन किं फलम् ॥ १२७ ॥
समुदायार्थशून्यं यत् तदपार्थमितीष्यते ।
उन्मत्तमत्तबालानामुक्तेरन्यत्र दुष्यति ॥ १२८ ॥
समुद्रः पीयते देवैरहमस्मि जरातुरः ।
अमी गर्जन्ति जीमूता हरेरैरावणः प्रियः ॥ १२९ ॥
इदमस्वस्थचित्तानामभिधानमनिन्दितम् ।
इतरत्र कविः को वा प्रयुञ्जीतैवमादिकम् ॥ १३० ॥
एकवाक्ये प्रबन्धे वा पूर्वापरपराहतम् ।
विरुद्धार्थतया व्यर्थमिति दोषेषु पठ्यते ॥ १३१ ॥
जहि शत्रुबलं कृत्स्नं जय विश्वंभरामिमाम् ।
न च ते कोऽपि विद्वेष्टा सर्वभूतानुकम्पिनः ॥ १३२ ॥
अस्ति काचिदवस्था सा साभिषङ्गस्य चेतसः ।
यस्यां भवेदभिमता विरुद्धार्थापि भारती ॥ १३३ ॥
परदाराभिलाषो मे कथमार्यस्य युज्यते ।
पिबामि तरलं तस्याः कदा नु वदनच्छदम् ॥ १३४ ॥
अविशेषेण पूर्वोक्तं यदि भूयोऽपि कीर्त्यते ।
अर्थतः शब्दतो वापि तदेकार्थं मतं यथा ॥ १३५ ॥
उत्कामुन्मनयन्त्येते बालां तदलकत्विषः ।
अम्भोधरास्तडित्वन्तो गम्भीराः स्तनयित्नवः ॥ १३६ ॥
अनुकम्पाद्यतिशयो यदि कश्चिद्विवक्ष्यते ।
न दोषः पुनरुक्तोऽपि प्रत्युतेयमलंक्रिया ॥ १३७ ॥
हन्यते सा वरारोहा स्मरेणाकाण्डवैरिणा ।
हन्यते चारुसर्वाङ्गी हन्यते मञ्जुभाषिणी ॥ १३८ ॥
निर्णयार्थं प्रयुक्तानि संशयं जनयन्ति चेत् ।
वचांसि दोष एवासौ ससंशय इति स्मृतः ॥ १३९ ॥
मनोरथप्रियालोकरसलोलेक्षणे सखि ।
आराद्वृत्तिरसौ माता न क्षमा द्रष्टुमीदृशम् ॥ १४० ॥
ईदृशं संशयायैव यदि जातु प्रयुज्यते ।
स्यादलंकार एवासौ न दोषस्तत्र तद्यथा ॥ १४१ ॥

पश्याम्यनङ्गजातङ्कलङ्घितां तामनिन्दिताम् ।
कालेनैव कठोरेण ग्रस्तां किं नस्त्वदाशया ॥ १४२ ॥
कामार्ता घर्मतप्ता वेत्यनिश्चयकरं वचः ।
युवानमाकुलीकर्तुमिति दूत्याह नर्मणा ॥ १४३ ॥
उद्देशानुगुणोऽर्थानामनूद्देशो न चेत् कृतः ।
अपक्रमाभिधानं तं दोषमाचक्षते बुधाः ॥ १४४ ॥
स्थितिनिर्माणसंहारहेतवो जगताममी ।
शंभुनारायणाम्भोजयोनयः पालयन्तु वः ॥ १४५ ॥
यत्नः संबन्धविज्ञानहेतुकोऽपि कृतो यदि ।
क्रमलङ्घनमप्याहुः सूरयो नैव दूषणम् ॥ १४६ ॥
बन्धुत्यागस्तनुत्यागो देशत्याग इति त्रिषु ।
आद्यन्तावायतक्लेशौ मध्यमः क्षणिकज्वरः ॥ १४७ ॥
शब्दहीनमनालक्ष्यलक्ष्यलक्षणपद्धतिः ।
पदप्रयोगोऽशिष्टेष्टः शिष्टेष्टस्तु न दुष्यति ॥ १४८ ॥
अवते भवते बाहुर्महीमर्णवशर्वरीम् ।
महाराजन्नजिज्ञासा नास्तीत्यासां गिरां रसः ॥ १४९ ॥
दक्षिणाद्रेरुपसरन् मारुतश्चूतपादपान् ।
कुरुते ललिताधूतप्रवालाङ्कुरशोभिनः ॥ १५० ॥
इत्यादि शास्त्रमहात्म्यदर्शनालसचेतसाम् ।
अपभाषणवद्भाति न च सौभाग्यमुज्झति ॥ १५१ ॥
श्लोकेषु नियतस्थाने पदच्छेदं यतिं विदुः ।
तदपेतं यतिभ्रष्टं श्रवणोद्वेजनं यथा ॥ १५२ ॥
स्त्रीणां संगीतविधिमयमादित्यवंश्यो नरेन्द्रः
पश्यत्यक्लिष्टरसमिह शिष्टैरमात्यादि दुष्टम् ।
कार्याकार्याण्ययमविकलान्यागमेनैव पश्यन्
वश्यामुर्वीं वहति नृप इत्यस्ति चैव प्रयोगः ॥ १५३ ॥
लुप्ते पदान्ते शिष्टस्य पदत्वं निश्चितं यथा ।
तथा सन्धिविकारान्तं पदमेवेति वर्ण्यते ॥ १५४ ॥
तथापि कटु कर्णानां कवयो न प्रयुञ्जते ।
ध्वजिनी तस्य राज्ञः केतूदस्तजलदेत्यदः ॥ १५५ ॥
वर्णानां न्यूनताधिक्ये गुरुलघ्वयथास्थितिः ।
तत्र तद्भिन्नवृत्तं स्यादेष दोषः सुनिन्दितः ॥ १५६ ॥

इन्दुपादाः शिशिराः स्पृशन्तीत्यूनवर्णता ॥
सहकारस्य किसलयान्यार्द्राणीत्यधिकाक्षरम् ॥ १५७ ॥

कामेन बाणा निशाता विमुक्ता
मृगेक्षणास्वित्ययथागुरुत्वम् ।
मदनस्य बाणा निशिताः पतन्ति
वामेक्षणास्वित्ययथालघुत्वम् ॥ १५८ ॥

न संहितां विवक्षामीत्यसंधानं पदेषु यत् ।
तद्विसंधीति निर्दिष्टं न प्रगृह्यादिहेतुकम् ॥ १५९ ॥
मन्दानिलेन चलता अङ्गनागण्डमण्डले ।
लुप्तमुद्भेदि घर्माम्भो नभस्यस्मद्वपुष्यपि ॥ १६० ॥
[* शाधिव्याधिपरीताय अद्य श्वो वा विनाशिने ।
को हि नाम शरीराय धर्मापेतं समाचरेत् ॥]
मानेर्ष्ये इह शीर्येते स्त्रीणां हिमऋतौ प्रिये ।
आसु रात्रिष्विति प्राज्ञैराम्नातं व्यस्तमीदृशम् ॥ १६१ ॥
देशोऽद्रिवनराष्ट्रादिः कालो रात्रिंदिवर्तवः ।
नृत्यगीतप्रभृतयः कलाः कामार्थसंश्रयाः ॥ १६२ ॥
चराचराणां भूतानां प्रवृत्तिर्लोकसंज्ञिता ।
हेतुविद्यात्मको न्यायः सस्मृतिः श्रुतिरागमः ॥ १६३ ॥
तेषु तेष्वयथारूढं यदि किंचित् प्रवर्तते ।
कवेः प्रमादाद्देशादिविरोधीत्येतदुच्यते ॥ १६४ ॥
कर्पूरपादपामर्शसुरभिर्मलयानिलः ।
कलिङ्गवनसंभूता मृगप्राया मतङ्गजाः ॥ १६५ ॥
चोलाः कालागुरुश्यामकावेरीतीरभूमयः ।
इति देशविरोधिन्या वाचः प्रस्थानमीदृशम् ॥ १६६ ॥
पद्मिनी नक्तमुन्निद्रा स्फुटत्यह्नि कुमुद्वती ।
मधुरुत्फुल्लनिचुलो निदाघो मेघदुर्दिनः ॥ १६७ ॥
श्रव्यहंसगिरो वर्षाः शरदो मत्तबर्हिणः ।
हेमन्तो निर्मलादित्यः शिशिरः श्लाघ्यचन्दनः ॥ १६८ ॥
इति कालविरोधस्य दर्शिता गतिरीदृशी ।
मार्गः कलाविरोधस्य मनागुद्दिश्यते यथा ॥ १६९ ॥

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* अयमधिकः श्लोकः क्वचन पठ्यते ।

वीरशृङ्गारयोर्भावौ स्थायिनौ क्रोधविस्मयौ ।
पूर्णसप्तस्वरः सोऽयं भिन्नमार्गः प्रवर्तते ॥ १७० ॥
इत्थं कलाचतुःषष्टिविरोधः साधु नीयताम् ।
तस्याः कलापरिच्छेदे रूपमाविर्भविष्यति ॥ १७१ ॥
आधूतकेसरो हस्ती तीक्ष्णशृङ्गस्तुरंगमः ।
गुरुसारोऽयमेरण्डो निःसारः खदिरद्रुमः ॥ १७२ ॥
इति लौकिक एवायं विरोधः सर्वगर्हितः ।
विरोधो हेतुविद्यासु न्यायाख्यासु निदर्श्यते ॥ १७३ ॥
सत्यमेवाह सुगतः संस्कारानविनश्वरान् ।
तथाहि सा चकोराक्षी स्थितैवाद्यापि मे हृदि ॥ १७४ ॥
कापिलैरसदुद्भूतिः स्थान एवोपवर्णते ।
असतामेव दृश्यन्ते यस्मादस्माभिरुद्भवाः ॥ १७५ ॥
गतिर्न्यायविरोधस्य सैषा सर्वत्र दृश्यते ।
अथागमविरोधस्य प्रस्थानमुपदिश्यते ॥ १७६ ॥
अनाहिताग्नयोऽप्येते जातपुत्रा वितन्वते ।
विप्रा वैश्वानरीमिष्टिमक्लिष्टाचारभूषणाः ॥ १७७ ॥
असावनुपनीतोऽपि वेदानधिजगे गुरोः ।
स्वभावशुद्धः स्फटिको न संस्कारमपेक्षते ॥ १७८ ॥
विरोधः सकलोऽप्येष कदाचित् कविकौशलात् ।
उत्क्रम्य दोषगणनां गुणवीथीं विगाहते ॥ १७९ ॥
तस्य राज्ञः प्रभावेन तदुद्यानानि जज्ञिरे ।
आर्द्रांशुकप्रवालानामास्पदं सुरशाखिनाम् ॥ १८० ॥
राज्ञां विनाशपिशुनश्चचार खरमारुतः ।
धुन्वन् कदम्बरजसा सह सप्तच्छदोद्गमान् ॥ १८१ ॥
दोलाभिप्रेरणत्रस्तवधूजनमुखोद्गतम् ॥
कामिनां लयवैषम्यं गेयं रागमवर्धयत् ॥ १८२ ॥
ऐन्द्रवादर्चिषः कामी शिशिरं हव्यवाहनम् ।
अबलाविरहक्लेशविह्वलो गणयत्ययम् ॥ १८३ ॥
प्रमेयोऽप्यप्रमेयोऽसि सफलोऽप्यसि निष्फलः ।
एकस्त्वमप्यनेकोऽसि नमस्ते विश्वमूर्तये ॥ १८४ ॥
पञ्चानां पाण्डुपुत्राणां पत्नी पाञ्चालपुत्रिका ।
सतीनामग्रणीश्चासीद्दैवो हि विधिरीदृशः ॥ १८५ ॥

शब्दार्थालंक्रियाश्चित्रमार्गाः सुकरदुष्कराः ।
गुणा दोषाश्च काव्यानामिह संक्षिप्य दर्शिताः ॥ १८६ ॥

व्युत्पन्नबुद्धिरमुना विधिदर्शितेन
मार्गेण दोषगुणयोर्वशवर्तिनीभिः ।
वाग्भिः कृताभिसरणो मदिरेक्षणाभि-
र्धन्यो युवेव रमते लभते च कीर्तिम् ॥ १८७ ॥

॥ इत्याचार्यदण्डिनः कृतौ काव्यादर्शे शब्दालंकार-दोष-
विभागो नाम तृतीयः परिच्छेदः ॥

॥ समाप्तश्चायं ग्रन्थः ॥

THE

KAVYĀDARŚA OF DAṆḌIN

LITERAL ENGLISH TRANSLATION.

N.B.—In the translation extra words are enclosed within square brackets; explanations and references are inserted in ordinary (curved) brackets; while in the case of paronomastic words the secondary sense is inserted in angular brackets directly after the primary sense. In Parichchheda iii in particular, various kinds of underlinings introduced are intended to explain the precise nature of the word embellishments illustrated, for which purpose the original Sanskrit stanza had to be transcribed entire in Roman characters and then its translation inserted within brackets.

THE KĀVYĀDARŚA OF DANDIN

PARICHCHHEDA I

May the all-white Sarasvatī—the Hamsī midst the group of the mouth lotuses of the four faced [God]—find for long delight in my manasa (mind) 1

We have condensed earlier treatises have studied [literary] usages, and, to the best of our ability, are [now] commencing a treatment of Poetry 2

All the dealings of men in this world are in every way rendered possible by virtue of languages alone, be they amongst those formulated in rules by the Sages or be they otherwise 3

This entire triad of worlds would have become blind-darkness if the light named Word had not been shining all through the Samsāra 4

The reflecting object [in the form] of the glory of the kings of yore imaged within the mirror [in the form] of literature —though the kings be themselves absent—itself does not, mark ye perish 5

Word well used is declared by the wise to be the wish milking cow, the same ill used, however, declares the user s bovine nature 6

Hence not even a slight blemish should by any means be overlooked in poetry A body, albeit beautiful, can become loathsome [even] by one spot of leprosy 7

How can a man ignorant of the Science distinguish between excellences and blemishes? Has [ever] a blind man the power to comprehend distinctions in colours? 8

Hence it is that the Sages, with a view to secure people s proficiency in letters, have laid down, in the case of compositions of diverse styles the methods for their making 9

They have shown what constitutes the body and what the embellishments of Poetry The 'body' consists of a series of words calculated to aptly convey a desired meaning 10

This [body] is adequately divided into just three sorts Metrical, Prose, and Mixed The 'metrical' consists of four feet, and this [again] falls into two classes Vritta and Jāti 11

The detailed treatment of it (the metrical body) is set forth in Metrical Compendium, and the knowledge of it is [as] a ship for persons wishing to dive into the deep ocean of Poetry 12

There exists that detailed classification of Poetry into Muktaka, Kulaka, Kosa and Samghāta, but it is not mentioned here, as it is included within Sarga bandha (or Composition in Cantos) 13

Composition in Cantos is a long poem (Mahākāvya) and its definition is being given [now] Its opening is a benediction, a salutation, or a naming of the principal theme 14

It springs from a historical incident or is otherwise based upon some fact, it turns upon the fruition of the fourfold ends and its hero is clever and noble 15

By descriptions of cities, oceans mountains, seasons and risings of the moon or the sun, through sportings in garden or water, and festivities of drinking and love, 16

Through sentiments-of-love in separation and through marriages, by descriptions of the birth and rise of Princes, and likewise through state counsel, embassy, advance, battle, and the hero's triumph 17

Embellished, not too condensed, and pervaded all through with poetic sentiments and emotions, with cantos none too lengthy and having agreeable metres and well formed joints, 18

And in each case with an ending in a different metre furnished,—such a poem possessing good figures of speech

wins the people's heart and endures longer than [even] a Kalpa. 19

A poem, although defective in certain of these aspects, is not to be condemned, provided the excellence in respect of things contained in it wins the approval of the experts. 20

Having first set forth the hero with [all] his excellences, through him to secure the defeat of his enemies: this is a mode natural-and-pleasing 21

While, having [first] delineated the family, the manliness, the learning, and so forth even of the enemy, to assert, through his triumph over him, the pre-eminence of the hero, is what is approved by us 22

A succession of words not amenable to division into metrical feet is called Prose Chronicle and Tale are its two varieties Of these Chronicle, we are told,— 23

Is what is narrated by the Hero himself exclusively: the other by the Hero as well as by any other person The showing forth of one's own merits is not here, in view of his being a recorder of events that have actually occurred, a blemish. 24

This restriction, however, is not observed, in as much as there [in Ākhyāyikā] also other persons can narrate. That another person narrates or he himself does it—what kind of a ground for distinction is this? 25

If [the metres] Vaktra and Aparavaktra and the having of the title Uchchhvāsa [for a sub-division] are to be the differentiating mark of an Ākhyāyikā, occasionally even in Kathās— 26

Why, as in the case of Āryā and other metres, should there not be scope for Vaktra and Aparavaktra? Lambha and other [titles for sub-divisions] are observed [in *Kathās*] as a distinguishing characteristic: let 'Uchchhvāsa be one of them: what matters? 27

Hence, Kathā and Ākhyāyikā constitute just one species denoted by two names. Herein also are comprised the remaining species of Narration. 28

The abduction of a maiden battle, deception, some body s rise in fortune and such other topics are common to it (Ākhyayika) no less than to Compositions in Cantos they do not form its differentiating characteristics 29

Any peculiar mark that the poet might affect according to his fancy [in a Katha, etc] he could without impropriety affect in other compositions For accomplished persons, in the attainment of their desired ends, can there be any occasion that may not [just as well] serve as an opening? 30

Mixed compositions are the drama, etc Details about these [should be *followed*] *in other works* There exists likewise a composition partly prose and partly verse known as Champu 31

All this literature, from another point of view, the authorities declare as being fourfold Sanskrit Prakrit, Apabhramsa and Mixed 32

The Sanskrit is indeed the speech divine, it has been expounded by great Sages Manifold is the gradation of the Prakrit as being Tadbhava (derived) Tatsama (analogous) and Desi (provincial) 33

The speech current in the Mahārāshtra is known as the best Prakrit, in it are composed [poems like] the Setubandha,—that ocean of the gems of good sayings 34

Saurasenī and Gaudī and Lāṭī, as also any other language of the same kind, is in common usage denoted by [the simple term] 'Prākrit 35

The languages of Ābhīras (cowherds) and others are known as Apabhramsa in poetic compositions in a scientific treatise however, every [language] other than Sanskrit is declared to be Apabhramśa (a debased form) 36

In Sanskrit are Sargabandha and similar compositions, in Prākrit are Skandhaka and the like Osara and others are in Apabhramsa, while the dramas etc use a mixed language 37

As to a Katha it is composed in all languages as also in Sanskrit The Brihatkatha is said to be in the language of ghosts, and contains miraculous incidents 38

Lasya (dancing), Chhalita (pantomime), Sampā (instrumental music) and such other [elements] are meant for the eye The rest on the contrary are exclusively for the ear Here also a twofold division has been made out 39

Manifold is the style of composition with minute mutual differences Of these [styles] the Vaidarbha and the Gaudiya as being clearly different [from each other], will now be described 40

Cohesion (1 43), Lucidity (1 45) Evenness (1 47) Sweetness (1 51), Tenderness (1 69) Explicitness of meaning (1 73), Pregnancy[-of-expression] (1 76) Floridity (1 80), Grace (1 85), and Transference (1 93), 41

These ten qualities are considered as the soul of the Vaidarbha style, the opposites of these are usually to be noticed in the Gauda style 42

Cohesive is what does not involve Looseness Loose is what consists mainly of faintly aspirated syllables, as for instance—'Malti mala lolāli kalila (a garlnd of Mālati[-flowers] laden with longing bees)' 43

In view of alliteration this has been permitted by the Gaudas, by the Vaidarbhas, [however,] because it secures compactness of [syllabic] binding, [expressions] like 'Malati-dama langhitam bhramaraih (a wreath of Malati invaded by bees)' 44

Having Lucidity is that which conveys a sense that is well-known 'Indor indivara dyuti lakshma lakshmim tanoti (the spot on the Moon shining like a blue lotus augments her charm)' is [for instance] an expression conveying the sense without any effort 45

Because it exhibits command over grammar the Gaudas prefer even what is not very conventional, for instance, 'Anatyarjunābjanmasadrikshānko valakshagah (the white rayed [Moon] having a spot resembling a water-born [lotus] not-very-white i.e. blue)' 46

Even is what is not uneven† as regards syllabic-structures. These structures are soft, harsh, and temperate, springing from the grouping together of soft, harsh and mixed syllables 47

[An instance of soft structure is—] 'Kokilalapa-vachalo mām aiti Malayanilah (garrulous by reason of the cuckoo's notes the Malaya wind approaches me), [that of harsh structure is—]' Uchchbalachchhikarachchhachchha-nirjharambhahkanokshitah (being surcharged with drops of very pure water from rillets with their spouting sprays)' 48

[An instance of temperate structure is—] 'Chandana pranayodgandhir mando Malayamarutah (the soft Malaya breeze with its spreading fragrance due to friendship with sandal trees)', [an instance of uneven structure is—] 'Spardhate ruddhamaddhairyo vararamānanānilaih (having upset my courage [the wind] vies with the breath from the mouths of excellent damsels)' 49

[The last [redacted] an instance of unevenness in one line; but the preceding four lines as a whole constitute a larger example *of unevenness*] *regardless of this* unevenness and with an eye to pompousness in diction and in figures, the poetic style of the Easterners has attained [redacted] large volume 50

Sweet is what has Sentiment, [for] in words no less than in things Sentiment exists [Sentiment] whereby the learned are delighted like unto the honey loving [bees] by honey 51

Within any given group of audibles (śruti) one experiences a similarity [in sound], [redacted] juxtaposition of words exhibiting that kind of similarity and securing [a specific kind of] alliteration gives rise to Sentiment 52

[For instance—] 'Esha rājā yadā lakshmīm prāptavan *brāhmanapriyah* | *Tadā prabhriti dharmasya* loke sminnut savo bhavat ‖ (When this king to whom the brahmans are dear attained sovereignty, from that time on, in this world, there has been a jubilant day for Religion) 53

† *I read bandhesh vavishamah following the Jesalmir Ms*

The Gaudas do not pay any regard to such [sound-similarity], for they love alliteration (Anuprasa), the Vaidarbhas usually prefer this even to alliteration 54

Anuprāsa is a repetition of syllables, in metrical feet as well as in words, provided there is a contiguity sufficient to awaken latent impressions from earlier cognitions 55

[An Anuprasa in metrical feet is illustrated in—] 'Chandre sarannisottamse kundastabaka vibhrame I Indranilanibham lakshma sandadhatyalinah sriyam II (Upon the moon, the crest adornment of the autumnal night and exhibiting the grace of a bunch of kunda-flowers, the spot that looks like sapphire wears the charm of a bee)' 56

[An Anuprasa in words is illustrated in—] 'Charu chandramasam bhiru bimbam pasyaitadambare' Manmano manmathakrantam nirdayam hantum udyatam II (Look, O timid one, at this beautiful lunar orb in the sky, uprisen to strike ruthlessly at my mind [already] invaded by Cupid)' 57

It is Anuprasa of this sort with the [similar] audibles not too much removed [from each other] that is approved, and not as in—'Ramamukhambhojasadrisas chandramah (the moon appears like the lotus in the form of the damsel's face)' 58

[Consider the case—] 'Smarah kharah khalah kantah kāyah kopascha nah krisah I (Cruel is Cupid and the lover a villain, our body as well as anger has grown feeble)', [or] 'Chyuto mano'dhiko rāgo moho jato'savo gatah II (my pride is gone and my love is greater, I faint my life is leaving me) 59

[Compositions] like these lead to a roughness of syllabic-structure and to looseness, hence such an Anuprasa the Southerners do not cultivate, 60

The same repetition having for its object a group [of syllables] is known as Yamaka (Chime), that, however, is not so exclusively condusive to Sweetness and will hence be dealt with later (iii 1–77) 61

Granted that each and every figure imbues the sense with Sentiment; nevertheless it is the absence of coarseness that for the major part bears this brunt. 62

'O girl, how is it that while I long for thee thou dost not long for me?'—the nature of the sense here conveyed is coarse and tends rather † to lack-of-Sentiment. 63

'No doubt this low-born Cupid, O fair-eyed one, is ruthless unto me; but, happily, he is free from malice for you!'—here the sense, not being coarse, gives rise to the Sentiment 64

There does exist a coarseness even in word It [springs] from the utterance of what is not polite, as for instance, a word beginning with 'ya' in the description of the joys of love. 65

Through the expressive power of words when taken in conjunction, and further through the [secondary] sense conveyed by a sentence [as a whole], there results vulgarity causing an unpleasant cognition; as an instance [of the former]—'Yā bhavataḥ priyā (she who is dear unto you < she who is dear unto the man with sexual propensity >)'. 66

[An instance of the latter is—] 'Kharam prahritya viśrāntaḥ purusho vīryavān (having struck [the demon] Khara < lusily > the heroic personage [Rāma] < *the* virile youth > is taking his rest)'. [Compositions] like these are not commended in both the Styles. 67

[Expressions] like 'bhaginī (sister)', 'bhagavatī (honoured lady)', etc are universally permitted Thus far [has been exhibited] the [two-fold] division of Sweetness; now Tenderness will be described. 68

Now Tender is thought to be that which for the most part has no harsh letters; while the fault of looseness *in structure* has been [already, i. 43] exhibited in a composition with all soft [vocables] 69

[Consider for instance—] 'Maṇḍalīkritya barhāṇi kanthair madhura-gītibhiḥ | Kalāpinaḥ pranrityanti kāle

† I read *vairasyāyaiva*, following the Jesalmir Ms

jImutamālini ‖ (Spreading their plumage in a circle these feathery-peacocks with their throats full of sweet songs are dancing in [this] season that gathers clouds)'. 70

Here the sense is by no means exalted, nor is there any striking figure It is only through Tenderness that this [stanza] gains a place upon the lips of the good people 71

Under the idea that it secures Grandeur others very often produce compositions although very difficult to pronounce, for example —' Nyakshena pakshaḥ kshapitaḥ kshatriyānām kshanāt (Parasurāma in an instant destroyed the troop of kshatriyas)' 72

Explicitness of meaning consists in the meaning requiring nothing [extraneous] to be brought over [for completion], for example—' Hari [incarnated as Boar] uplifted the earth from the ocean reddened by the blood of serpents' 73

' The earth was by the Great Boar uplifted from the reddened ocean —If so much alone had been expressed the ' blood of serpents ' would have to be [extraneously] brought over 74

Such a [composition] is not much esteemed in both the Styles, for, the sense is not easily understood if the law of [the expressive power of] words is transcended 75

When upon the recitation of a [composition] a certain eminent charm is experienced, that [composition] is styled ' Pregnant in expression ' This [charm] lends excellence to poetic style 76

[For example—] ' The forlorn look of the mendicants fell upon Your face [but] once and thereafter Your Majesty, it had not in that same condition to look upon another's face 77

In this statement of liberality the eminence is very well perceived In this very manner, by the application of a similar standard, other instances should be followed out 78

Some consider [a composition] with becoming epithets as being Pregnant in meaning, for example, [a composition making use of epithets like] 'sportive lotus', 'pleasure pond', 'golden bracelet' etc 79

Floridity consists in a superabundance of compounds This is the soul of Prose Even in Poetry, for the non Southerners, this is their sole resort 80

That is of manifold varieties in accordance with the *profusion or sparceness of heavy or of light syllables* or with [an equal] mixture of them, and can be illustrated in Chronicles, etc 81

[For example—] 'Astamastakaparyastasamastārkāmśusamstarā I Pinastanasthitātāmrakamravastreva vāruṇī II (Clad in the drapery of all the beams of the Sun scattered on the summit of the Setting mountain, the Western direction [looks] like a dame with a beautiful reddish garment covering her expansive bosom) 82

In this way even in poetry the Easterners cultivate Floridity in expressions The others however prefer Floridity of expressions when it is charming and not confusing For example— 83

'Payodharataṭotsangalagnasamdhyātapāmśukā I Kasya kāmāturam cheto vāruṇī na karishyati II (With her garment in the form of the evening rays clinging to the sloping ridge of < the bosom in the form of > the clouds whose mind cannot < the damsel in the form of > the Western direction make love afflicted?)' 84

Graceful is what is agreeable to the whole world because [being striking withal] it does not transcend ordinary possibilities It is met with in friendly inquiries and also in descriptions 85

[For example—] 'Those alone are verily houses which a great ascetic like you thus honours by the purifying dust of his feet 86

[Or—] 'O thou of faultless limbs, unto these thy breasts as they are expanding there is no room adequate between thy two creeper-like hands 87

[In these two examples] the matter is quite within the limits of possibility and is embellished by being expressed in a telling fashion It is considered graceful by every one who is content to keep within the normal run of things. 88

When a matter is sought to be described by an excessive superimposition, as transcending the ordinary, thereby it is the connoisseurs who are much pleased and not the others For example— 89

'Like a Sanctuary of Gods this our house from to day onwards is to be honoured in as much as its sin has been entirely washed off by the falling of the dust from your feet' 90

[Or—] 'Small has been the Aērial space created by the Creator, quite unmindful of tl is so extensive an expansion of your breasts that was to be!' 91

This has been styled 'exaggerated statement' It is made too much of by the Gaudas the mode carlier illustrated is the essence of the other style 92

When, keeping within the limits of mundane possibilities, the nature of a thing is neatly transferred to another thing distinct from it that is known as Transference For example— 93

'The night lotuses close in while the day lotuses open up Here by reason of the superimposition of the action of the eyes [upon the lotuses] words expressive [of that action] have been predicated [of the lotuses] 94

Spitting belching vomiting and such other words, only when appearing under a secondary sense are very pleasing, elsewhere they fall within the limits of vulgarity 95

[For example—] 'The lotuses having drunk the sparks of fire emitted by solar rays seem once again to vomit them through their mouths that eject reddish pollen. 96

This is agreeable disagreeable however in an expression like—' the young lady is spitting A simultaneous

superimposition of many qualities is [likewise] declared [to constitute the same guna] For example— 97

'The rows of clouds thundering, [like moaning women enceinte,] overpowered by the heavy weight of the fœtus <in the form of water> are here lying upon the lap of the <friend in the form of the> mountain table land' 98

Here, lying upon the lap of the friend, moaning, heaviness, fatigue—these manifold characteristics of the enceinte are exhibited [by transference] 99

This quality that is called Transference is indeed the all in-all of poetry, all poets whatsoever, without exception follow its guidance 100

Thus these two Styles are differentiated by a description of the nature of each [Subsidiary] divisions of them as existing in the individual poets it is not possible to describe 101

Great is the difference in the sweetness of sugar cane, of milk, and of molasses, and yet it is not possible to have it described even by the Goddess-of Learning 102

An inborn genius, learning quite free from defects, and no slight application these constitute the [one] cause of this excellence in poetry. 103

Even though there be not that extraordinary genius which depends upon the [specific] nature of the earlier latent impressions yet Speech, cultivated with study and effort, certainly grants her own rare favour 104

Therefore, verily, it behoves those seeking fame to put away sloth and persistently cultivate Speech For, even though the poetic power be meagre, yet people who have made the effort are able to hold their own in assemblies of the wise 105

Thus ends the First Chapter entitled Differences of Style of the Kāvyadarsa or Mirror of Poetry, the work of Āchārya Daṇḍin

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PARICHCHHEDA II

The attributes that lend elegance to poetry they call Embellishments They are yet being formulated, who can [possibly] describe them in their entirety ? 1

But the principle underlying the formulation has been indicated by earlier Teachers This our endeavour aims at giving the same once more in a revised form 2

Some Embellishments have been already described before [i 52, 55 61] while distinguishing the [two] Styles other Embellishments common [to both] will [now] be exhibited 3

Nature description (ii 8), Simile (ii 14) Metaphor (ii 66), Illuminator (ii 97) and Repetition (ii 116) Interdiction (ii 120) Corroboration (ii 169), Out-matching (ii 180) Cause searching (ii 199), 4

Inclusion [Inclusive Assertion] (ii 205) Transcending [Hyperbole] (ii 214) and Poetic Conception (ii 221), Cause (ii 235), The Subtle (ii 260) The Slender (ii 265), Relative Order (ii 273) The Joyous (ii 275) The Impassioned (ii. 275, 281) The Vigorous (ii 275 294) Periphrasis (ii 295) Facilitation (ii 298) 5

The Exalted (ii 300) Concealment ii 304, Paronomasia (ii 310) Effectuation through Hindrance (ii 323) Equal-Pairing (ii 330), Contradiction (ii 333) Vicarious Praise (ii 340) Disguised Eulogy (ii 343), Illustration (ii 348), 6

Conjoint Description (ii 351) Barter (ii 351), Benediction (ii 357) Commixture (ii 359, and Sustained-Intuition (ii 364), These are the Embellishments of Language exhibited by ancient Sages 7

Making bodily manifest the [real] nature of things in varying situations the first of these Embellishments is called 'Nature-Description' or 'Class Portrayal' For example— 8

With their beaks reddish and curved their feathers green and tender, with their throats exhibiting the tricolour line here are these parrots with their sweet talk' 9

[Or—] 'With his throat thrilling with sweet cooing and his eyes rolling about this pigeon, full of lust, has covered up and is kissing his mate' 10

[Or—] 'Causing the hair on the body to stand on end, affording bliss unto the mind, and making the eyes close this is my Beloved's touch gaining upon me' 11

[Or, again—] 'Black at the throat and holding a skull in his hand the moon-crested and bull bannered [God Siva] with his softly reddish matted hair became visible' 12

Such is Nature description as referring [respectively] to a class, an action, a quality and an individual substance It is this very [description] that rules supreme in scientific treatises, and in poetry too the same is in requision. 13

When in some sort or other a likeness is experienced as springing up [between two things] that is called Simile It will now be exhibited in all its details 14

'The palm of your hands, O pretty maiden is red like a water lily'—This is Simile with [specified] Quality in as much as the common quality is directly exhibited here 15

'Thy face is like a red lotus, thy eyes like two blue lotuses'—This is Simile [direct] between Things seeing that the [common] quality is merely to be inferred 16

'Like your face this lotus has become blooming'—This is understood as Reversed Simile because the established order [of things] is here controverted 17

'The lotus is like thy face, thy face is like the lotus'—This one is Mutual Simile as it shows forth mutual excellence 18

'Thy face is to be likened to the lotus alone to nothing else whatsoever'—This in as much as it negatives semblance with another thing is Restrictive Simile 19

Lotus for its part imitates thy face if another there be of the same sort let it do likewise—This is Unrestricted Simile 20

A Cumulative Simile also their is of the following type—'not in splendour alone but in the action of delighting also thy face imitates the Moon'. 21

'In thee alone is thy face to be seen, while the Moon is seen in the sky: this much is the only difference, no other'—This is a Transcendent Simile 22

'Let not the Moon boast, thinking—in me alone is the splendour of her face, since it does exist even in the lotus' —This is Fancied Simile. 23

'If there were to be a kind of a lotus with upraised eye-brows and with eyes rolling in it, that might be admitted to wear the beauty of thy face'—This is called Hypothetical Simile. 24

'Fancying thy face, O slender-bodied one, to be the Moon, in my yearning for thy face, I am running even after the Moon!'—This is considered Simile of Illusion. 25

'Is it a lotus with bees rolling inside?—Is it thy face with tremulous eyes?—thus does my heart waver'—This one is Simile with a Doubt. 26

'In a lotus that the Moon can overpower, there cannot be a splendour that puts the Moon to shame: hence this is only thy face'—This is Determinative Simile. 27

'Out-rivaling, the cold-rayed [Moon], full of splendour and possessing a fragrant breath, thy face is like a lotus <that hates the Moon, that smells fragrantly, and wherein the Goddess-of-Wealth resides>'—This is declared to be Paronomastic Simile. 28

Because it can be expressed in words having identical forms a Simile is called a Simile of Agreement; for example—'This row of gardens looking beautiful by reason of forests of Sāla trees is like a girl < beaming with her face and flowing hair>.' 29

'A lotus is full of pollen [or dust]; the Moon is subject to waning [or consumption]. Thy face, though similar to them, towers proudly above them'—This is declared to be Condemnatory Simile 30

'Lotus is the place-of origin of even God Brahmadeva, the Moon is held by God Sambhu upon his head, and these [two] are like thy face'—This is called Laudatory Simile 31

'My mind desires to declare that thy face is like the Moon that may be a merit or a blemish'—This is known as Simile with Suppressed Judgment 32

'The hundred-petaled [lotus] the autumnal Moon and thy face this triad is mutually opposed'—This is considered Simile of Opposition 33

'*There does not at all exist any power in the cold* < dull > and spotted Moon to roar against (or rival) the face'—This is no other than Inhibitive Simile 34

Thy face is marked with the eyes of deer the Moon is marked by the deer itself, and yet the Moon is merely thy equal and does not surpass thee'—This is Cajoling Simile 35

This is not a lotus but the face itself, these are not two bees but the eyes —This, because the point of similarity is quite evident, is no other than a Simile based upon a Statement of Fact 36

'Having transcended the equality with the Moon and with the lotus, thy face has become like unto itself alone —This is [called] an Absolute Simile 37

'Thy face shines like the essence of the splendour of all lotuses as if gathered together in a place'—This is known as Abnormal Simile 38

'That harsh speech should issue from this mouth is as though poison should issue from the Moon or fire from sandal —This is Simile of Impossibility 39

Thy touch is cool like sandal water, like Moon beam, like Moon stone, and such other things'—This, as bringing out the excess [of the quality] is called Multiplex Simile 40

'As if chiselled out of the lunar orb, as if extracted from lotus interior is, O slender bodied one, thy face — This is Modificatory Simile 41

'Valour has lent thee charm as light does unto the Sun, as the Sun does unto the day, as day does unto the sky'— This is the sequence for a Stringed Simile 42

If the sense of a whole sentence is compared with just the sense of another sentence, that is Sentence Simile, which is twofold according as the word [of comparison] *iva* (like) is one or not-one. 43

[For example—] 'Thy face with its tremulous eyes and exhibiting the brilliance of the teeth shines as does a lotus with hovering bees and with filaments appearing into view' 44

[Or, again—] 'Of the slender bodied one, as of the lotus creeper—the face, like the lotus—I, like the honey-loving [bee], repeatedly drank and then desisted' 45

Having made an assertion about a thing, the putting forth of another thing alike [to it] in qualities—as leading to a recognition of similarity between them—is Simile based upon a Correspondence of Types For example— 46

'Amongst kings that are being born not even one like thee as yet exists indeed for the Parijata a second [similar] tree does not at all exist' 47

Having equalised a lower [thing] with a higher in the matter of [performing] identical function, when an assertion is made, that is declared as Simile of Analogous Pairing For example— 48

'The destroyer of Puloma is awake for the protection of Heaven, thou for that of the Earth By him the demons are killed, by thee arrogant kings 49

'By thy splendour the Moon, by effulgence the Sun, by courage the Ocean thou, O king, dost imitate'—This is considered Simile with a Reason 50

Neither difference in gender and number nor inferiority and superiority, at which the learned people are not pained, is enough to constitute a blemish in a Simile 51

[For example—] 'Like a woman he walks this eunuch' 'this woman talks like a man', 'he is dear unto

me like my life-breaths', 'learning was acquired like wealth' 52

[Or again—] 'Like you, O Lord of the Earth, does the Lord of Gods shine', 'the king is well able to stand on an equality with the Sun in lustre' 53

Examples like these do not at all lack charm But in certain composition persons with a taste for literature feel pain For example— 54

'Like a Hansī is the Moon white', 'the sky like lakes is spotless', 'the warrior is, like a dog, attached to his master'; 'the fire fly shines like the Sun' 55

Such a thing is avoided by the wise the reason whereof can well be imagined [* by the learned themselves with a view to ascertain the good and bad points [in a Simile]] [redacted]

The words *iva* (like), *vat* (as), *vā* (in like manner) *yathā* (according as), together with *samāna* (similar), *nibha* (alike), *samnibha* (looking like), *tulya* (equal), *saṁkāśa* (similar looking), *nīkāśa* (appearing like), *prakāśa* (shining alike), *pratirūpa[ka]* (of corresponding form), 57

Pratipaksha (rival), *pratidvandvin* (matching with) *pratyanīka* (opposed to), *virodhin* (adverse to), *sadṛk* (akin) *sadṛśa* (accordant), *samvādin* (cognate) *sajātiya* (kindred), *anuvādin* (attuned to), 58

Pratibimba (reflection), *pratichchhanda* (image), *sarūpa* (conforming to), *sama* (same), *sammita* (coterminus), *salakshana* (of like character), *sadṛkshābha* (of like appearance), *sapaksha* (mated with), *upamita* (compared with), *upama* (comparable with), 59

[Taddhitas such as] *kalpa* (about), *deśiya* (bordering with) and *deśya* (on the border land of), as also *prakhya* (going by the name of) and *pratinidhi* (representative), the words *savarna* (of like type) and *tulita* (weighing evenly with) as also [all] words expressing the sense 'not defective', 60

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* Interpolated line.

The Adjectival Compound as seen in examples like *sasūnkavadanā* (the moon-faced [lady]); he rivals, conquers, hates, bears malice towards, decries; 61

He runs down, disdains, torments, censures; mocks, makes peace with, rails at, is jealous of, envies; 62

He robs his beauty, he takes away his splendour; he disputes with him, he mounts the balance with him; 63

He walks in his foot-steps, he enters into his region; he follows him, possesses his characteristic, repudiates him; 64

And he copies him:—these are words indicative of similarity [* in a Simile, here enumerated to help the intellect of the poets.] 65

END OF SIMILE

Simile itself with the difference [between the standard and object of comparison] concealed is called Metaphor. For example, 'arm-creeper', 'hand-lotus', 'foot-foliage'. 66

[Or,] "Thy fingers were the leaves, the rays [issuing] from [thy] nails the flowers, and the arms the creepers: thou wast the Vernal Beauty [herself] vividly moving before our eyes". 67

This [latter] is what is called Metaphor out of Compound; the former was Metaphor in a Compound. "The face-moon's smile is moon-light" is a Metaphor both in and out of Compound 68

"With the red fingers for a row of petals and the nail-rays for filaments, your foot-lotus is placed by kings on their head". 69

In as much as, having superimposed upon fingers etc. the nature of petals etc., and upon foot the nature of a lotus, this last is placed in a becoming position [i. e. the head], this is called a Total Metaphor. 70

[Consider the example] "For no cause whatsoever, O wrathful lady, with the throbbing lower-lip for the foliage thy face is exhibiting blossoms in the form of drops of perspiration that glitter like pearls". 71

* Interpolated line.

Here, having transformed the drops of perspiration into blossom and the lower-lip into foliage, the face has not been transformed into anything else; hence this is Metaphor of the Constituent parts [alone]. 72

"With the dancing eye-brow, trickling drops of perspiration, and reddened eyes this face-lotus exhibits a state of intoxication". 73

Without transforming the constituent parts of the face, the face alone was here changed into a lotus; hence this is Metaphor of the Constituted-whole [alone]. 74

"Lured by the face with its cheeks reddened by intoxication and having red lotuses in the form of eyes, this person here has been suffused with < love in the form of > red colour". 75

This is Metaphor of a Single Constituent-part; in the same way there is a Metaphor of two or more Constituent-parts, in regard to which their compatibility or its absence causes [further] subdivisions. 76

"Bright with the flower of laughter and with bees in the form of tremulous eyes is this face". Here by reason of the companionship of bees with flowers the Metaphor is Compatible. 77

"Endowed with a soft smile for moon-light and mild eyes for lotuses is this face".—Here owing to the incompatibility of the lotus with moon-light the Metaphor is what is called Incompatible. 78

By the transformation of the constituted-whole and by having recourse to a transformation and non-transformation of the constituent-parts there results a beautiful Metaphor known as Uneven. For example— 79

"With thy face-moon with the cheeks reddened by intoxication, and with creepers in the form of its eye-brows made to dance, the God-of-Love is capable of reducing the three worlds". 80

[In the example] "Triumphant is Hari's foot, the banner of joyous festivity of the Gods no longer in dread of the Demons, having the water of Jahnu's Daughter streaming from its top for its banner-cloth."— 81

Since the form of the banner as completed by the adjective [śirolagnaJahnukanyājalāṁśukaḥ] is as such assigned unto the foot, this is Adjective-metaphor. 82

[Take the example] "It does not close the [day-]lotuses, neither does it traverse the sky: your face-moon is able only to take away my life". 83

The non-performance of the functions of the moon and the performance of the function of some one else is here exhibited; hence this Metaphor is called Contrary. 84

"In profundity thou art the ocean, in gravity thou art the mountain; and by reason of the granting of the peoples' desire thou art the Wish-yielding-tree". 85

Here through motives beginning with 'profundity' [the king] is made an ocean, a mountain, and the Wish-yielding-tree; so this is Motivated-metaphor. 86

"Worthy of being relished by royal haṁsas < in the form of great kings > and having a fragrance that is to be longed for by bees < in the form of lovers >—such is this thy face-lotus, O friend".—This is Paronomastic Metaphor. 87

That pair of Metaphors in which between the subordinate and the principal there is seen to be accordant and discordant natures is accepted as Comparison-Metaphor and Contrast-Metaphor. For examples [in order]— 88

"This face-lotus rendered slightly-reddish by intoxication vies with the moon suffused with [the reddish] tinge at rising". 89

[And] "The moon is drunk by the Gods even though it is not-full; by me, however, thy face-moon which has ever a full orb". 90

"Unto thy face-moon that thus torments another, O beautiful one, the character of moon is not accordant".—This is Negatived Metaphor. 91

"Even thy face-moon, O wrathful one, pitilessly burns me,—assuredly by my own failing luck".—This is Solacing Metaphor. 92

"On this stage in the form of the face lotus the dancing maid in the form of thy eyebrow creeper is performing a playful dance —This is an excellent Duplicated Metaphor 93

"This is not a face · this is a lotus These are bees, not eyes These [again] are filaments themselves they are not the splendours of thy teeth" 94

Having in this manner negated the nature of face etc, since [the same] is described by the nature of lotus etc, this is the Metaphor of Negated reality wherein the excellence of the qualities [of the face] is made to shine out 95

There is no end to distinctions in Metaphor as well as Simile, hence merely an outline has been indicated What is untold should by the talented be inferred 96

END OF METAPHOR

If [an expression] standing in one place and denoting either genus or activity or quality or individual can [syntactically] serve a number of sentences, that is called Illuminator For examples [in order]— 97

"The courteous <southern> wind removes the withered leaf of creepers, the same also accomplishes the breaking of the anger of delicate ladies" 98

"[Thy] elephants are roaming in the gardens on the shores of the four oceans, as also thy glories of the colour of kunda [flowers] in the bowers of the Chakravāla mountain" 99

"The quarters are darkened by the clusters of clouds belonging to the rainy-season, as also the fields by delicate rows of fresh grass 100

[And] ' By Vishṇu as he planted his footsteps the glories of the demons were driven away one knows not-where, and from one knows not where were fetched back the fortunes of the gods ' 101

*The Illuminators [above] illustrated are Initial, simi*larly we will exhibit a few belonging to middle and final sentences They are as follows— 102

"[They] dance at the foot of the Nichula [tree] and sing the peacocks do, and fix upon the watery-clouds an eye welling with tears of joy" 103

'A soft wind [becomes] repugnant, and the moon becomes fire while the fall [on the body] of sandal ointment [becomes] a fall of weapon in the case of travellers (staying away from home)" 104

"Water outpouring from a watery cloud, the troop of domestic peacocks and the quivering strap of lightning [constitute] the force of the God of flowery bow" 105

[And] "By thee a blue lotus upon the ear, by cupid an arrow on the bow, and by me likewise my heart on death the three have been thus simultaneously placed" 106

"The bright fortnight leads to the growth of the white rayed [moon], the latter to that of the five arrowed God, he to that of the passion of youths and that to the glory of sensual enjoyment' 107

Even in this [variety of] Initial Illuminator a string of sentences has been used each depending upon its predecessor, so this is considered a Stringed Illuminator 108

"The clouds, with their sprays wafted by the wind, augment the violence of Cupid, but diminish that of heat" 109

Here with the word 'violence' and with the word 'cloud' two opposite actions are brought together, so this is Illuminator of Contraries 110

"It robs the quarters of their expanse, it captures the host of fiery-orbs [stars], and it to day takes away my life—this cluster of rainy-clouds' 111

Since here one and the same function of the cluster of clouds, through being expressed in more than one word, is made an object of [syntactical] illumination, therefore this is Illuminator of Self same Object 112

"The clouds, sable hued like the Tamala and accompanied by accordant winds, wander aloft in the sky, as do also on earth these maddened elephants < all, exlud-

ing agreeable rutting odour > and [sable-hued like the Tamāla]". 113

Here there is a syntactical relation with 'wandering' of both 'clouds' as well as 'elephants' having self-same characteristics; so this is Paronomastic Illuminator. 114

In this very manner the remaining species in Illuminator should be followed out by the learned 115

END OF ILLUMINATOR

The repetition of the sense alone, the word alone, or of both in thevery place of an Illuminator is considered as [giving rise to] three figures. For examples [in order]—116

"The Kadambas are opening, the Kutaja sprouts are bursting forth, the Kandalis are expanding, and the Kakubhas are blossoming." 117

"The row of clouds causes the group of peacocks to stretch up their necks, and the fish-bannered [Cupid] to-day creates longing in the minds of youths". 118

[And,] "Having subdued all-earth Your Majestey is sporting here with harem-ladies; while the host of your enemies transplanted to heaven are sporting [there] with celestial-nymphs" 119

Interdiction is an expression of opposition, and is three-fold according to the three [divisions of] time; but, in view of the distinctions in the things interdicted, its varieties are infinite 120

"'The God-of-love with five flowery arrows has conquered the universe': this is impossible: or rather, marvellous are the powers [inherent] in things". 121

Here the notion of the incompatibility of Cupid's victory which, by virtue of the reason [adduced], was already gaining [upon us] has been interdicted: such then is Interdiction-of-what-has-happened. 122

"Wherefore, O sweet-tongued one, dost thou place the blue-lotus on thy ear? Thinkest thou that thy corner-glance is incapable of discharging the function?" 123

This is Interdiction-of-what-is-happening as the lover obstructs gallantly a certain lady in the very act of placing a blue lotus on the ear. 124

"I declare the truth: You shall not, dear-lover, obtain a sight of me with your eye reddened by the lākshā-juice transferred in the act of kissing another woman". 125

This is Interdiction-of-what-will-happen since, even in advance, an excessively proud lady has interdicted [her lover] lest he might some time commit the fault. 126

"It is false, O slender-bodied one, this reported tenderness of your limbs: if they be tender in reality, why do they all of a sudden pain me?" 127

This is Interdiction of a Quality since the lover has here in this manner interdicted the tenderness of the body on the ground of an action contrary to it. 128

"That she is my [own] beloved—how is it possible to ascertain it? For, a mere quivering light is [all that is] seen and not any substratum for it". 129

This is Interdiction of the Thing-having-qualities as, while the quality in the shape of light is admitted, the Thing-having-qualities is here interdicted in the act of expressing its extremely marvellous beauty. 130

"Thy eyes are becoming red and thy leaf-like lower-lip is throbbing while thy brows are knitted; and yet there is no fear in me who am blameless". 131

This is Interdiction of the Cause since the principal cause of fear—his own fault—is here denied by the clever lover: 132

"Away is the dearest-lover, and here has come the advent of the clouds; the nichulas are seen in blossom and [yet] I am not dead: what can it mean?" 133

This is Interdiction of the Effect [in as much as] after having introduced the cause, the terrible advent of the clouds, its effect—death—is negated. 134

"Not for long will your departure cause me affliction; if you are going, go [by all means]: have no fear about anything here". 135

Here, even prefacing it by a permission, there is an interdiction of the lover's departure by [the lady] who thus suggests her death: this is styled Permissive Interdiction. 136

"There is much wealth to be obtained by thee and there is pleasure and safety in the way; nor is there any anxiety about my life: and yet, my dear, don't you go". 137

While negating the reasons disagreeing with the lover's departure [he] is obstructed [by the lady] through her very authority [over him]; such then is Authoritative Interdiction. 138

"Powerful is my hankering for life: feeble is my hankering for wealth: Go or stay, my dear, just as you please: I have merely reported my own condition". 139

This is Slighting Interdiction since the loving lady, obstructing the departure of the lover, has here used slighting words. 140

"Go, my dear, if you mean to go: may your ways be auspicious! May I also come to life again there where you would be gone!" 141

This is Benedictory Interdiction, since, by way of a benediction, [the lady], all the while suggesting her own condiction, is hindering the departure of the lover. 142

"If indeed there is to be your departure, then accept some other lady: I am even to-day captured by Death that [always] waits for a loop-hole". 143

This is Ruthless Interdiction in as much as by the [lady], overwhelmed by love, is interdicted the departure of the lover through the use of ruthless words. 144

"If you are going do it quickly lest there would fall upon your ear cries issuing from the mouths of afflicted relatives and causing hinderance to your departure." 145

This is merely Subservient Interdiction, since here is opposed, by one fondly in love, the departure of the lover while as-it-were assisting it. 146

"Wishing to do what is dear to you I have been meaning, my dear, to say 'Go'; but 'Do not go' is what escapes from my mouth: what can I do?" 147

This is Interdiction-with-an-Effort as there is shown the futility of the effort made for an undesired object, because it produces contrary result. 148

"Unto my Affection that resents the winking of the eye-lash because it becomes a momentary hinderance to your sight, do thou announce thy departure: what it desires I desire" 149

This is Dependent Interdiction seeing that the lady, being a slave to her affection, obstructs the [lover's] departure by the indication of a third object [upon which she depends]. 150

"*I shall, my lord, endure thy separation: [only] give* me the pigment for invisibility, so that when I paint my eyes with it the God-of-Love—that tormentor—will not see me". 151

By putting forward an impracticable remedy for life there has been opposed here the departure of the husband: so they call *this kind an* Interdiction-with-a-Remedy. 152

"After all, Dearest, it *has* issued from thy mouth: the expression 'I am going;' now even though you be not going what have I to do with you whose love is so slight?" 153

This is Wrathful Interdiction since the departure commenced by the lover *is opposed by the lady in passion*, her mind being constrained by ebullient love. 154

[* "The simple lady, even at the mention of the lover's departure, fainted; anon, having recovered consciousness and seeing the lover, she asks—'why have you been away so long?'"] 155

* Interpolated stanza

[* Thus through the faint that came upon her at the time, the lady of tremulous eyes has interdicted the going of the beloved; *such accordingly is Interdiction-with-Fainting*]. 156

"It was neither smelt nor placed upon the ear by the ladies nor put into liquor: the blue lotus in the wells of the enemies just perished". 157

This is Interdiction with Compassion since, feeling compassion for the lotus as it were, its piteous condition has been set forth after denying the action suited to it. 158

"No wealth of any kind has been gathered, no learning whatsoever has been attained, and no sort of penance accumulated: gone is all life". 161†

This is Interdiction-with-Remorse, since after feeling remorse [for it] an aged man has made here a denial of wealth-gathering, etc. 162

"When there exists your face-moon, full of nectar, the hater < vanquisher > of lotuses and having soft stars < eye-balls >, what is the use of another moon ?" 159

Thus has the real moon been interdicted by exhibiting qualities similar to it as residing in the secondary moon; hence of such sort is Paronomastic Interdiction. 160

"Is this an autumnal cloud or a group of haṅsas? There is heard a noise similar to that of an anklet; so this is not a cloud". 163

This is Interdiction-after-a-Doubt, since the doubt is here removed by means of a quality easily to be found in haṅsa and having no relation with the genus cloud. 164

"It is strange that your valour, although it has pervaded the universe, is not [yet] satisfied; or rather of the flaring fire when can one notice the satisfaction ?" 165

This is Interdiction-by-Corroboration in as much as the wonder already gaining upon us has been restrained by the setting forth of a new fact analogous to it. 166

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* Inte-polated stanza.

† The transposition of stanzas 161-162 is intentional.

"Thou art not, O lord of men, praised at any time to the effect that thou givest, since mendicants take away thy wealth thinking it to be just their own' 167

Interdiction of this and similar sort is declared to be *Interdiction with-a-Reason* In this very manner it is possible to make out other [distinct] species also 168

END OF INTERDICTION

That is to be understood as Corroboration where, having introduced a certain thing, there is the putting forth of another thing capable of corroborating it 169

Of universal application (1), the specifically limited (2), tinged by paronomasia (3), incompatible (4), doing what is discordant (5), of accordant disposition (6), accordant-and-discordant (7), and the reverse of it [discordant accordant] (8)— 170

These and other varieties of it are observed in literary-use A series of examples of them [in order] is given for making their nature manifest 171

"The exalted ones [that are] the eyes of the world—the sun and the moon—mark-you, cannot help setting who can transgress destiny?' 172

"These rain clouds are removing the heat from [the bodies of] men, verily the birth of the great is for putting down the miseries of others" 173

"The Malaya wind is causing delight unto the people, verily one endowed with civility < related to the south > becomes dear unto all" 174

"Although spotted, this moon delights the world, for a good brahman, although possessing defects, [nevertheless] brings luck to men' 175

"The noise of the bees, though issuing out from a throat sweetened by drinking honey, becomes bitter to the ear of lovers, such is [the nature of] sin [committed]' 176

"This bed of lotus leaves here is burning my body, verily it is in the fitness of things that one that [in yellow and reddish colour] resembles fire should have the nature of burning". 177

"Let the moon if he pleases afflict me why does the spring torment me? Verily, an action done by the wicked becomes improper [when done] by the sweet-smelling one" 178

"Even moon lotuses cause affliction, how much more the host of sun lotuses? for when the partisans of the moon are fierce the partisan of the sun will not be soft". 179

END OF CORROBORATION

When, in the case of two things, their similarity has been expressed by words or suggested, if, between the same, a difference is stated [to exist], that [redacted] called Out matching 180

"With qualities such as courage <permanence>, beauty <saltishness>, and serenity <depth>, thou art a match for the ocean, the difference is only in thy body such as we see it" 181

This [redacted] One-sided Out-matching because through a quality belonging to one party there has been brought within the range of cognition a difference existing between both 182

"Incapable of transgressing the bounds and unfathomable are the ocean as well as Your Honour that one appears like black soot, you on the contrary have the brilliance of gold" 183

This is Double sided Out-matching in as much as the distinctive qualities of both [the parties]—blackness and yellowness—are here shown separately 184

"You and the ocean are both irresistible and possess great stamina <aquatic animals> and brilliance <the [sub marine] fire>, only in this much is there a distinction between you two he has a stupid disposition <water in him> while you are clever 185

This one, because of the nature of Paronomasia, might be regarded as Paronomastic [Out matching]; the two [varieties] with Interdiction and Reason are also being shown— 186

"Although he has firm position and courage <permanence> and is the store of jewels, yet that dirty ocean does not at all attain equality with you". 187

"Although sustaining the entire earth with all the mountains and continents and oceans upon it, the Śesha, as possessing the sovereignty over snakes <as being the entertainer of sycophants>is inferior as compared with you". 188

What has been hitherto exemplified is Out-matching with the similarity Expressed-in-words; there is also one with the similarity Inferrible: that will presently be described. 189

"Thy face and the lotus: this is the difference between the two: the lotus springs up in water and thy face is [always] with thee". 190

"The eyes of the deer have no dancing eyebrows and are not through liquor tinged red; this thy pair of eyes however, is adorned with those qualities". 191

In the former is a statement of distinction alone: in this is the exhibition of additional [qualities] Accordant, Out-matching is again another kind, which is now exhibited— 192

"Thy face and the lotus are [both] blooming and possessed of fragrance; the lotus has bees hovering while thy face has rolling eyes". 193

"This moon is the crest of the sky: this haṅsa is the ornament of the water; this sky is studded with stars: the water [is studded] with blooming lotuses". 194

In this [example], between sky and water the similarity in whiteness of which is being inferred, and between the moon and the haṅsa the spotlessness of which is [already] inferred, a distinctness has been indicated. 195

In the earlier example (ii. 193) the similarity was expressed in words; in both examples (ii. 193 and ii. 194) what brings in the distinction—bees, eyes, etc.—is analogous; so there is [exhibited] the nature of Accordant Out-matching. 196

"Not to be dispelled by jewelled lamps, not to be removed by the sun's rays and obstructing the vision of youths is the darkness that springs from youth". 197

This is Out-matching in the same Genus, since this [youth-]darkness, agreeing with the genus darkness in obstructing the vision, is shown as distinct by other [characteristics]. 198

END OF OUT-MATCHING

Through negation of the well-known causes when some sort of a new cause, or naturalness, has to be presumed, that is Presumption. 199

[For examples—] "With the haṅsas intoxicated though not drunk, with the sky spotless though not wiped off, with water clear though not [artificially] purified, the world appeared delightful to the heart". 200

[And] "Thy eye, though not painted with collyrium, is black; thy brow is bent, though not knitted; and this thy lip, though not dye-coated, is red, O beautiful one". 201

The intoxicatedness etc. which may not be caused by drinking etc., and are either caused by another [cause] or are without cause, of them an assertion is here intended; so there is nothing Contradictory. 202

"The mouth is naturally full of fragrance, the body is through-no-artifice beautiful, the moon is a causeless enemy and Cupid a gratuitous destroyer of life". 203

Here by means of words 'naturally' etc. the cause is directly negatived and [yet] the effect—fragrance etc.—is asserted; so this is Presumption. 204

END OF PRESUMPTION

Having a certain object in mind when an assertion is made about another object analogous to it, that, as being a shortened mode [of expression], is considered Inclusive Assertion. 205

[For example] "In the full-blown lotus, while sipping honey according to his desire, the bee, mark you, is [now] kissing a bud in which the fragrance is not yet developed". 206

Here can be made out, in the case of a certain passionate man having amorous dalliance with a grown up matron, the tendency of his desire for a certain young-girl. 207

There is another [variety of Inclusive Assertion] having adjectives of identical form but giving only the qualified substances separately; there is yet another with adjectives [partly] identical and [partly] un-identical. 208

[For examples in order] "Here have I come across this great tree having stout roots <secure capital> and ample shade <fleshy appearance> and always sustaining with loads of fruits <bounties> those that seek them". 209

"I have fortunately secured this tall <eminent> tree having stability and great expanse of huge branches and possessing abundance of fruit and flower". 210

In both these [examples] a certain person is described as having the nature of a tree; in the former [example] all the characteristics are common, in the latter only two 211

"Pity it is that this ocean that had no contact with poisonous-snakes <wicked-companions> and the water <heart> of which was naturally sweet is, by time, being dried up". 212

This is Novel Inclusive-Assertion seeing that there is an indication of the adversity of a person who is likened to ocean by its earlier [normal] characteristics being negated. 213

END OF INCLUSIVE-ASSERTION

The desire to describe a characteristic in a manner transcending worldly limits is [gives rise to] Hyperbole; it is the best of figures. For example— 214

"Wearing wreaths of mallikā, all their body anointed with fresh sandal, and clad in linen-garments, the assignation-seekers are not to be distinguished in the moon-light". 215

Here is asserted, as being of a pre-eminent degree, the abundance of the moon-light A few illustrations are now given in order to bring out clearly [the nature of] varieties like Hyperbole-with-a-Doubt, etc 216

"Not even yet, my beloved, is my doubt dispelled as to whether there does or does not exist to thee a waist between thy breasts and hips". 217

"That there exists, O thou of [well-formed] hips, a waist unto thee is possible to be ascertained; for otherwise the position of thy heavy breasts could not be explained". 218

"How great, O king, must be the inside of the triad of worlds seeing that it measures [contains] the heap of your glory, impossible to be measured though it is!" 219

"They declare it to be the one mainstay of all other figures—this mode-of-expression honoured by Masters of speech and going by the name of Hyperbole. 220

END OF HYPERBOLE

When the condition of some sentient or insentient being is poetically-conceived as being otherwise than what it is in reality, that is known as Poetic-Conception. For example— 221

"Oppressed by the mid-day sun the elephant plunges into the lake, eager, me-seems, to up-root the lotuses, the partisans of the sun". 222

[Here] the plunge of the elephant for the purpose of bathing, drinking, and eating lotus-fibres is poetically conceived by the poet and described as being for the purpose of avenging his wrongs. 223

"'This serves as an ornament unto the ear that hinders my expansion'; probably for this reason it is that the ear lotus is being invaded by the eye". 224

With the beams of the eye falling towards outer-corner the lotus is being touched—or may-be is not so touched; [this fact] is poetically conceived and thus described by the poet. 225

"The darkness as-if anoints the limbs; the sky is as-if pouring down lamp-soot."—this [example] also has in the main the characteristics of a Poetic-Conception. 226

Hearing the word *iva* (as-if) some wrongly imagine a simile in this [example], setting aside the authoritative ruling that a verb cannot become the standard-of-comparison. 227

It is only as depending upon some common property that things are assigned the nature of a standard of comparison or the object of comparison, between the [verb] 'anointing' and 'darkness' what is the [common] property that can be thought of? 228

If the [action of] anointing is to be thought of [as the required common property] what then is the [verb] anointing as distinct from it? That one and the same thing is the common property and also the object possessing the common property no man who has not lost his senses can say 229

[Besides,] if the agent be considered as the standard of comparison it is submerged into the verb is busy accomplishing its [own] proper activity, and is not [therefore] capable of discharging any other function [such as being the object or the standard of comparison] 230

Even according to the view that—'Darkness resembles the agent of anointing', the [word] 'limbs' is not connected and the common quality [between darkness and the agent] has to be sought for 231

Just as in—'Thy face is like the moon the brilliance [as common property] is what is suggested not so from 'anointing' is anything but the anointing suggested 232

So let it be concluded that the [verb] 'annointing' having the sense of besmearing and related to darkness as the agent and to 'limbs as the object is thus poetically conceived by the person 233

Poetic-Conception is indicated by words like *manye* (me-thinks) *śanke* (I trow) *dhruvam* (certainly) *prayas* (probably) *nunam* (assuredly) etc the word *iva* (as if) is of the same sort 234

END OF POETIC CONCEPTION

The Cause, the Subtle and the Little are the best embellishments of speech The Cause is either Efficient or Probatory and both of them have numerous varieties For examples— 235

"This Malaya-wind, causing the foliage of grown up sandal trees to shake, creates joy in everybody". 236

Here it is intended that the figurativeness [of the expression] should consist in an amplification of that aspect [of the Malaya-wind] which is capable of creating joy; *the same holds good even in destruction* [*or* cessation of (creative) activity]. 237

"After causing the sandal-forest to shake, and having touched the Malaya-rillets, this wind has set in with a view to annihilate the *travellers*". 238

A wind of this nature is verily capable of accomplishing annihilation in the case of persons in whom has been produced, by the fever of separation, an aversion for what is lovely. 239

When an object is to-be-originated or transformed, the causal relation exists with reference to that; when however it is to be [merely] reached, the causal relation, as a rule, concerns itself with the action only. 240

With reference to an object to-be-originated, its Cause has been exhibited [above, ii. 236,238]. Of the two remaining [Causes] will first be given a pair of examples, and then the Probative[-Cause] will be described. 241

[*A Transformative Cause is illustrated in*—] "*The* forests with leaves sprouting up, the wells with full-blown lotuses, and the full moon, have been by Cupid, for the sight of the traveller, transformed into a poison". 242

[And the third in—] "With a view to exercise herself in anger the young lady, with quivering lips and eyes askance by the knitting of the brows, directs her gaze towards her friend who was made to play the part of the lover". 243

An example [involving an actual (and not figurative) reaching] such as—'The sun has gone to the Setting [-mountain]'. 'The moon is coming into view', or 'The birds are repairing to their nests', is good enough [as a Probatory Cause] when an indication of the time is intended. 244

[A regular example would be—] "From the heat of your body that is not to be allayed by lunar rays and not to be cured by sandal juice, O friend, it is easy to infer that your heart is love-afflicted". 245

These and others charming Probatory Causes are to be observed in literary-use. A few beautiful Negative Causes are now elucidated. 246

"By an absence-of-the-study of the Śāstras, by an absence-of-the-contact with the wise, and by an absence-of-the-restraint of the senses is produced (as a consequence) [all] human misery". 247

"Gone is all enthusiasm for tales of love; allayed is the fever of youth; delusion is ended and thirst is over: [my] heart is set on the holy āśrama". 248

"These forests are not houses, nor these rivers the wives; these deer [also] are not the relatives: this delights my mind". 249

"It is absolutely non-existent: an unreflecting conduct from the Āryas; hence it is that in their case all kinds of prosperity are ever on the increase". 250

[And—] "Not unbloomed has remained the blossom on the garden-mangoes: an offering of sesamum-mixed water has [therefore] to be made for the wives of the travellers". 251

In these [examples is exhibited successively] an object having the form of an antecedent and other negations as being the cause for the production of an effect which has [in some cases] the form of existence [in others] of non-existence 252

Producing the effect in a distant place, originating the same time as that, being born subsequent to the effect, as also having a incompatible or compatible effect: in this wise diverse and innumerable are the Causes. 253

All these, taken in a secondary significance, are found to be extremely charming in literary usage. Here are their illustrations— 254

"That conquering missile of Cupid, called side-glance, that you have: although it was, O lady, hurled in another direction, here am I wounded [thereby] in my heart". 255

"The youth of maidens, having set aside [mere] girlishness, makes its appearance just simultaneously with the varied playful-symptoms of love-infatuation in the case of young-men". 256

"Spreading its rays all around, it was later that the moon-orb rose in full: even prior to it arose in full-tide the love-ocean of the deer eyed ones". 257

"Whence is it, Your Majesty, that the early-sun in the form of the colour of your two feet causes, at its touch, the hand-lotuses of kings to fold [in supplication] like a bud?" 258

[And—] "They are able to cause the hand-lotuses of kings to fold-up: the kunda-white rays of the nail-moons of your feet". 259

Thus has been exhibited the nature of the [several] forms of the Cause

END OF CAUSE

A thing gathered from gesture or posture is, by reason of its subtleness, known as the Subtle. 260

[For example—] "'When is their going to be our meeting?'—finding her lover unable to ask this [question] in the company the poor-girl closed the lotus-that-she-was dallying-with". 261

Here by the closing of the lotus the meeting at night was suggested by [the woman] wishing to comfort her love-afflicted lover. 262

"During the song and-the-tale there was noticed upon her face-lotus—while her eyes were directed towards you—an increasing blush that passes description and that was *throbbing with out-bursting love* < *red colour* >". 263

Here [the lady's] longing for dalliance in love, its form being not-too-perceptible, has been sufficiently-defined, although never transcending the limits of subtleness. 264

END OF THE SUBTLE

The Slender is the concealing by some slender [pretext] of the nature of a thing about to be disclosed It is in the illustration alone that the nature of this [figure] will become evident 265

"'The guards will discover through this rising horripilation that I am attached to the Princess'—Ah, I have it,—'Oh! How cold is the forest wind!'" 266

"'How now! At the very sight of this girl my tears of joy are falling down'—'my eye is sore by reason of the wind-wafted pollen from the flowers'" 267

In cases like this and others this figure is very becoming Others consider the Slender as either a praise or a censure effected under some slender [pretext] 268

"He is a youth, possessed of qualities, a king, a meet and excellent husband for thee, seeing that his heart is set upon the joys of battle even more than upon the joys of love" 269

This praise of [the king's] pre-eminent valour is nothing but censure which is calculated, in the case of [this] maiden longing for uninterrupted enjoyments, to turn her love away from him 270

"He is a rash and ruthless person what have I to do with him, my dear friend, him who—merely for wiping away his faults—has learnt his coaxing expressions?" 271

Here a certain good quality—coaxing manner—is exhibited as a pseudo fault by [the lady] who, through her love, is unable to assume the proud resentment that her friends taught her to assume 272

END OF THE SLENDER

Unto a series of things enumerated a subsequent-reference in [the same] order is called Relative-Order, as also Enumeration or [simply] Order 273

"Certainly, O slender bodied one, it must have been robbed the beauty of thy smile and look and face by the white-lotus and blue-lotus and red-lotus [in order] as thou didst enter the water for bath" 274

END OF THE ORDER

The Joyous is the statement of something very pleasing; the Impassioned is tender through passionateness; the Vigorous is what displays egoism: such is the triad [of figures] when exhibiting pre-eminence. 275

"The pleasure, O Govinda, that has been mine to-day by thy coming to my house: that pleasure will be [mine] again in time by this same arrival of thine [and by nothing else]". 276

This proper speech Vidura uttered; from none else [was to be expected] such self-confidence. And Hari—[ever] to be propitiated by devotion alone—became well-pleased at it 277

"What power have we, Sire, to see you with our eyes —you *who remain transcending the forms* [-of-manifestation] like the Moon, the Sun, the Wind, the Earth, the Sky, the Priest, the Fire, and the Water?" 278

This exhibition of pleasure on the part of King Rātavarman, after he had visualised the God, is what can be regarded as the Joyous. 279

END OF THE JOYOUS

"Thinking her to be dead, she to meet whom after death I had longed for [my own] death: how has it come about that that same Avanti-Princess—and in this very life—I have secured?" 0

It was the feeling-of-pleasure that was illustrated before (ii. 276); this is love that has, by reason of the intensity of manifestation, developed into the Sentiment called the Amorous: this then is an illustration of the Impassioned. 281

"He who had, in my very presence, dragged the sister of Krishṇa (Draupadi) by the hair: that same sinner—Duśśāsana—is before me here. Can he live [now] another moment?" 282

Here the wrath of Bhīma, mounting to the highest point as he sights the enemy, is developed into the Sentiment [called] the Furious: this accordingly is Impassioned Speech. 283

"Before I conquer the earth [bounded] with the oceans—before I perform various sacrifices—before I give away wealth to mendicants—how can I become [truly] a king ?" 284

Here the [king's] enthusiasm, assuming a pre-eminent form, abides as the Sentinent [called] the Heroic, and is [accordingly] able to establish the Impassioned nature of these expressions. 285

"My Queen! Thou unto whom of delicate body even a flowery-bed caused pain: how dost thou [now] repose upon the flaming pyre ?" 286

Here the Pathos being ebullient is regarded as the figure [called Impassioned]. The same applies to the other [Sentiments, namely] the Abhorrent, the Comic, the Marvellous, and the Terrible. 287

[For examples in order—] "Having repeatedly drunk by vessels in the form of hands the blood of your enemies, the ghosts decked with entrails are dancing in the company of their [head-less] trunks". 288

"Here, my Friend, thou whose angry-pride knows no abating, let at least this fresh nail-mark imprinted upon thy breast be covered up by thy upper garment!" 289

"Strange that of the Nandana-trees their [very] sprouts serve as garments, their flowers as wreaths and other ornaments, and their branches as mansions !" 290

[And—] "This is Indra's thunderbolt with fire present at its blade, the [very] memory of which causes abortion of the fœtus of Daitya-females". 291

The Sentiment exhibited in the [quality called] Sweetness (i. 51,62) springs from [the merely negative condition of] the non-vulgarity of the expressed sense; here, however, the imbuing of the speech by the eight Sentiments is regarded as the essence of [the figure] Impassioned. 292

END OF THE IMPASSIONED

"'That I am an offender'—don't you entertain on that ground any fear in your heart; my sword never at all wishes to strike those that have shown their back [in the battle]". 293

With these words a certain hero full of pride allowed an enemy hemmed in battle to depart; this and such other [composition] is to be regarded as the Vigorous. 294

END OF THE VIGOROUS

Without actually making an intended statement, the expressing of the same in another manner [but] calculated to serve the same end, is considered as Periphrasis. 295

"This cuckoo is biting the blossom of the mango: I shall ward him off: you two may remain [here] undisturbed". 296

Thus having united her friend with a young person at the appointed place, with a view to bring about their loving dalliance, a certain woman excused herself away from that place. 297

END OF PERIPHRASIS

When unto one about to commence a certain action there results, through the influence of good luck, a further accession of means for the same [end], that they call Facilitation. 298

[For example—] "While with a view to remove her angry-pride I was about to prostrate myself at her feet, fortunately there arose, to favour me, this roaring of the clouds". 299

END OF FACILITATION

That pre-eminent greatness either of the emotion or of the affluence [of some one] is what the experts call the figure Exalted. 300

[For examples—] "That scion of Raghu was not able to transgress the command of his father—he who was undaunted even at the weighty task of lopping off the heads of Rāvana". 301

[And] "It was with difficulty that by the son of Añjanā [Hanumat] was recognised the real Lord of Lankā surrounded [as the latter was] with hundreds of images [of his own] mirrored into the jewelled walls". 302

In the earlier example was well indicated the greatness of the emotion and here the magnitude of prosperity So this [pair of examples] is clearly a pair of [the figures called] Exalted 303

END OF THE EXALTED

Concealment is the concealment of one thing and the exhibition of another [For example—] 'Cupid is not five arrowed he has a thousand arrows 304

'Sandal and moon light and the gentle fragrance bearing Southern wind this is all a creation made out of fire it is said to be cool unto others! 305

Here even while conceding in the case of others the coolness [of the creation] in as much as the love afflicted person has shown the same to be [in his own case] hot this is the Concealment of the Range of the Quality 306

' It is only in name that the moon is said to possess nectar dripping rays in essence it is quite different its rays are poison dripping 307

Here the moon s essential nature is negated and the love afflicted person has predicated of it the nature of another thing so this is deemed Concealment of the Essential Nature 308

A Concealment based upon Simile has been already exhibited before amongst the Similes (ii 36 cp also ii 94) In this very way is to be followed out the details of the classification of Concealment in literary compositions 309

END OF CONCEALMENT

Paronomasia is defined as a composition having one [and the same] form but more than one sense It is of two kinds having identical words and having for the most part distinct words 310

[For examples—] Asāvudayam ārudhah kāntimān raktamandalah | Rājā harati lokasya hridayam mridubhih karaih || This king <moon> rising up into prosperity <ascending the Eastern mountain> full of <brilliance> beauty and with a loyal and loving kingdom <with a red tinged orb delights the heart of the people by gentle taxes <cooling rays>) 311

[And—] "Doshākarena sambadhnan nakshatrapatha vartinā I Rājnā pradosho mām ittham apriyam kim na bādhate II (This advent of the night <extremely wicked person> being proximate to the moon <related to the king> who is [himself] the father of the night <store of [all] wickedness> and abiding in the path of the stars <not following the conduct of a [true] kshatriya>—how can it be that it (he) would not torment me who am thus bereft of my beloved <out of his good graces> ?" 312

Paronomasias as occurring in Simile, Metaphor, Interdiction, Out matching etc have been already illustrated (cp ii 28, 87, 159, 185), a few others will now be illustrated 313

There exists a [variety of] Paronomasia with identical action another with [two] non contrary actions, a third with [two] contrary actions, as also one with a restrictive predication,— 314

There is further one having the form of an interdiction of a restricted predication, as well as one involving a non [self]contradiction and involving a [self]contradiction The nature of these will be evident from the illustrations themselves [which follow in order]— 315

"Vakrāh svabhavamadhurāh śamsantyo ragam ulbanam I Driso dutyascha karshanti kantabhih preshitah priyan II (The side wise <crooked> and naturally pleasing <sweet tempered> glances as also the love messengers sent by the beloved ones and indicating <declaring> effusive love enrapture <drag after them> the lovers) 316

Madhura ragavardhinyah komalah kokilāgirah I Ākarnyante madakalāh slishyante chasitekshanah II (The sweet <lovable> and gentle <tender bodied> tunes of the cuckoo as well as the blue eyed [ladies] augmenting [men s] passion and suffused with [youth]intoxication <sweet through [wine]intoxication> are [the one of them] being heard and [the other] being embraced) 317

Rāgam ādarsayannesha varunīyogavardhitam I Tiro bhavati gharmamsurangajastu vijribhate II (Exhibiting a

reddish tinge <producing amorous-passion> heightened by contact-with-the-West <recourse-to-wine>, the hot-rayed [Sun] is passing out of sight while the mind-born [Cupid] is growing stronger)". 318

"Nistrimśatvam asāveva dhanushyevāsya vakratā | Śareshveva narendrasya mārganatvam cha vartate || (In the case of this Lord-of-men ruthlessness <measuring over thirty [finger-breadths]> exists only in the sword; crooked-policy <curvature> only in his bow; and mendicancy <seeking the goal> only in [his] arrows)". 319

"With you as the guardian, annoying-enemy (kantaka) <prickly hairs> were to be seen only upon the styles of the lotuses;—or rather, the same (kantaka) <horripilation> is to be observed also on the occasion of the embraces of loving couples". 320

"Mahībhridbhūrikatakastejasvī niyatodayah | Dakshah Prajāpatiśchāsīt śvāmī śaktidharaścha sah || (The Lord-of-the-earth <mountain> had an extensive capital <ridge or zone>; he was full of splendour <the shining [sun]> with his prosperity unshaken <his risings fixed>; he was alert <Daksha> and guardian of his subjects <Lord of Creation>; and he was a sovereign <Skanda> wielding power <his missile>)". 321

[And—] "Achyutopyavrishochchhedī rājāpyaviditakshayah | Devopyavibudho jajñe Śamkaropyabhujangavān || (Established in power <Krishna> though he was, he turned out a non-killer of Vrishāsura <non-uprooter of religion>; king <moon> though he was, he never became cognisant of waning <loss of power>; king <god> though he was, he never became divine <without learned men>; the author of good <Śamkara> though he was, he became devoid of snakes <sychophants>)". 322

END OF PARONOMASIA

When in the quality, genus, function, and so forth [of a thing] there is shown a deficiency [of some sort] just with a view to bring out its special characteristic, that is regarded as Effectuation-through-Hinderance. 323

[Examples in order—] "It is neither hard nor sharp—the weapon of the God-of-flowery-bow: and yet by it the triad of worlds was conquered". 324

"She is neither a celestial woman nor one descended from the family of the Gandharvas; and yet she is well able to thwart the penance of even the Creater". 325

"No eye-brow was knitted, nor was the lip quivering; neither even did the eye become red [in anger], and yet was the horde of the enemy vanquished". 326

[And—] "There were neither cars nor elephants nor horses nor foot soldiers: it is just by the side-wise glance of the women that the triad of the worlds is being conquered". 327

"The car has but one wheel, the driver deformed and the horses uneven [in number]; and yet the Sun—that fiery [orb]—does cross the surface of the sky". 328

This [last] is an Effectuation-through-Hinderance-with-the-cause-expressed, in as much as the adjective 'fiery' is mentioned; The same mode is applicable in the case of the other varieties 329

END OF EFFECTUATION-THROUGH-HINDERANCE

When with a view to praise it or to blame it, there is the description of some one [person or thing] by putting it on a par with others possessing the quality in question in eminence, that is regarded as Equal-Paring. 330

[Examples in order—] "Yama (the god of death), Kubera (the god of wealth), Varuna (the god of the ocean), the thousand eyed [god Indra] as also Your Majesty merits the title of exclusive application, viz 'Guardian of the world'". 331

[And—] "[All] unions with the deer-eyed ladies, as also the playful-dancings of the lightening—even though commenced-in-right-earnest— <heralded-by-clouds> do not stay for [as much as] two moments". 332

END OF EQUAL-PARING

Where there is exhibited the bringing together of contrary things just with a view to bring out their special characteristic, that is considered as Contradiction For examples— 333

"The cooing of royal-hansas, charming through youth-intoxication, waxes, while the note of the peacocks, destitute of loveliness, is on the wane" 334

"The sky is rendered sombre by the clouds of the rainy season, and yet [at the same time] the mind of the people is invaded by red-tinge <passion> " 335

" Slender at the waist [and yet] heavy at the hips, with red lips [and yet] with blue eyes, with the navel hollow [and yet] with the breast protruding—whom might not the women's body hit?" 336

"Your form O slender bodied one, albeit endwed with lotus-like arms, plantain shaped thighs and having the face and the eyes like [red] and [blue]lotuses [respectively] nevertheless causes us to burn " 337

"Thrown up by the garden-winds the pollens of the mango and the champaka [trees] cause the eyes of travellers to water, although not actually touching them " 338

' How can thy sight, O thou of sweet words, hanging upon Karna <elongated upto the ear> although [already] attached to Krishna and Arjuna <black and white and anon red [in colour]>, be liable to gain any person's confidence?" 339

In this wise this figure is observed to present diverse varieties

END OF CONTRADICTION

That is Vicarious Praise which is a praise of objects not forming the theme on hand 340

[For example—] "In blessedness do the deer pass their life in forests not serving others and living on objects easy to obtain without effort such as water and grass-blades". 341

Herein is praised the life of the deer even though not the theme-on-hand, by a high-souled person dispirited through the worry of dancing attendance upon a king. 342

END OF VICARIOUS-PRAISE

When one praises while apparently censuring that is considered Disguised-Eulogy, wherein it is the good qualities themselves that, under the guise of defects, come into evidence. 343

"A mere ascetic—Rāma—had [once] conquered this [Earth, the] Sustainer-of-being; that you a king should have conquered that same [Earth]: for this entertain no pride". 344

"Snatching her away from the aged person <Great-Lord who-is-beyond-Time>, his [wife] Śrī <wealth> is being enjoyed by you; [I ask,] O King, is this meet for your [great] Ikshvāku family?" 345

[And—] "Medinī <Earth> who is attached to enjoyment with paramours <resting upon the body of the Serpent [Śesha]> is your wife; how then can your pride rise to highest pinnacle?" 346

In this manner should be followed out the varieties of Disguised-Eulogy, both based upon paronomasia and otherwise: its detailed classification [would be] endless. 347

END OF DISGUISED-EULOGY

When while about to achieve one end there is deduced another somewhat allied fruit from it, either existing or non-existing, that is Illustration. 348

[For examples—] "Soon as he rises the sun confers glory unto the lotuses, just to bring home [to men] the fruit of prosperity, viz, confering favours unto friends". 349

[And—] "The host of darkness, as soon as it comes into contact with the rays of the moon, meets defeat, indicating [thereby] the sudden and evil ending of those that are opposed to the king < the moon >". 350

END OF ILLUSTRATION

Conjoint-Description is a statement of qualities, and of actions, as being simultaneous; while what is [known] as the exchange of things is Barter. [Examples in order]— 351

"*Along with my breaths are these nights now lengthened-out; and along with my own limbs, likewise, they, with the moon for the ornament, are getting pale*". 352

"Along with the fainting of the travellers the mango-blossom is on the increase: and along with their lives, likewise, the Malaya-breezes are falling < in >". 353

[And—] "Charming by reason of the notes of the cuckoo and sending forth fragrant breezes, the days of the Chaitra are getting bigger along with the joys of the people". 354

Thus have some examples been given here of Conjoint-Description

END OF CONJOINT-DESCRIPTION

Now will be illustrated to some extent the nature of Barter. 355

"Your arm, while it gave a blow of the weapon unto the kings, took away from them their long accumulated glory white like the lotus". 356

END OF BARTER

Benediction is known as the expressing of good wish unto what is an object of regard; for example—'May the great Light—beyond the reach of word and mind—protect you!' 357

END OF BENEDICTION

Self-Comparison and the Doubtful are exhibited [already, under different names] even amongst the Simile-varieties (cp. ii. 37, ii. 26), while Comparison-Metaphor is shown already amidst Metaphor-varieties (ii. 88) 358

What is [known as] Accessory to Poetic-Conception is merely a variety of Poetic-Conception itself; while a mixing-together of, different embellishments is what is called Commixture. 359

A relation as of the whole-to-the-part in the case of the several [embellishments], or their equivalence: such is the two-fold method of the Commixture-of-Embellishments that one has to mark. 360

[For example—] "The lotuses, O heedless [girl], are reducing the beauty of thy face; [for,] can anything be hard to achieve for those that are in full possession of treasure < buds > and power-to-punish <styles>?" 361

[Kāvyādarśa, Trans.]

[* "The darkness as-it-were anoints the limbs; the sky as-it-were pours out lamp-soot; like service tendered unto wicked persons has [our] sight been rendered fruitless"]. 362

Generally in all artistic-compositions it is Paronomasia that heightens the charm: All literature is divided into the two varieties of Naturalistic and Artistic compositions. 363

END OF COMMIXTURE

Sustained-Intuition is declared to be a quality pervading [the whole] poetic-composition; Intuition is the idea of the poet which abides in the compositions [from beginning] to the end. 364

The mutual-subservience of all the segments of the theme; the non-employment of purposeless adjectives; the decription of a locality;— 365

By force of the manner of narration the elucidation of even a deep theme—all this is based upon Intuition; so this is known as Sustained-Intuition. 366

END OF SUSTAINED-INTUITION

What are detailed in other treatises as the characteristics and so forth of the [dramatic-]Nodes with their minor constituents or the Rhetorical modes and their further [literary] distribution—all that as well as the case above considered is acceptable to us as nothing but embellishments [of one sort or the other]. 367

Thus has been laid open in a synoptical fashion this path [to literary composition], after having curtailed the infinite details concerning the embellishments; the specific modes of composition which pass the province of words and which are noticed everywhere can be fully expounded only in and through constant-study. 368

Thus ends the Second Chapter entitled "Classification of Sense-Embellishments" of the Kāvyādarśa or Mirror of Poetry, the work of Āchārya Daṇḍin.

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* Interpolated stanza

The repetition of syllabic-groups, with or without [other] intervening [syllables], is Yamaka (Chime); and it occurs at the beginning (iii. 4–18, 20–32, 34–36) in the middle (iii. 39–40), and at the end (iii. 41–42) of the metrical feet. 1

Yamakas occurring in one (iii. 4–7), in two (iii. 8–13, 20–25), in three (iii. 14–17, 26–28), and in [all the] four metrical-feet (iii 18, 29, 30–32, 34–36, 39–50) can be [further] distributed according as they occur at the beginning (iii. 4–18, 20–32, 34–36), in the middle (iii. 39–40), at the end (iii. 41–42), in both the middle and the end (iii. 43–44), the middle and the beginning (iii. 45–46), the beginning and the end (iii. 47–48), and in all these places [simultaneously] (iii. 49–50). 2

Extremely many are the divisions of them arising from commixture, some easy to compose, others difficult; a few of them will be exhibited. 3

[An example of contingnous initial Chime in the first foot is—] "Mānena mā'nena sakhi praṇayo'bhūt priye jane I Khaṇḍitā kaṇṭham āślishya tam eva kuru satrapam II (Not with this angry-pride my friend, should you show your affection for the beloved person; betrayed-in-love you should wound [your arms] round [the traitor's] neck and even [so] put him to shame" 4

[An example of contiguous initial Chime in the second foot is—] "Meghanādena haṅsānām madano madanodinā I Nunnamānam manah strīnām saha ratyā vigāhate II (With their angry-pride dispelled by the roaring-of-clouds that incites the passion of haṅsas, love gains free access into the mind of ladies, along with eagerness-for-sport)". 5

[An example of contiguous initial Chime in the third foot is—] "Rājanvatyaḥ prajā jātā bhavantam prāpya samprati I Chaturam chaturambhodhiraśanorvikaragrahe II (Having obtained you, now, the subjects have become

blessed-in-their-ruler,—you who are adept in grasping-the-hand <receiving taxes> of the Earth with the four oceans for her girdle)". 6

[An example of contiguous initial Chime in the fourth foot is—] "Araṇyaṃ kaiśchid ākrāntam anyaiḥ sadma divaukasām । Padātirathanāgāśvarahitai rahitais tava ॥ (Deprived of foot-soldiers, chariots, elephants and horses your enemies have, some of them, repaired unto the forest and others unto the abode of the gods)". 7

[An example of contiguous initial Chime in the first and the second feet is—] "Madhuraṃ madhur ambhoja-vadane vada netrayoḥ । Vibhramaṃ bhramarabhrāntyā viḍambayati kiṃ nu te ॥ (Tell me, does the Spring, by the wandering of the bees, [merely] imitate the sweet playful-dance of the two eyes upon thy lotus-face?)". 8

[An example of contiguous initial Chime in the first and the third feet is—] "Vāraṇo vā raṇoddāmo hayo vā Smara durdharaḥ । Na yato nayato 'ntaṃ nas tadaho vikramas tava ॥ (Seeing that it is neither a war-infuriated elephant nor a horse difficult-to-control, the valour, O God-of-love, of thee who leadest us to [dire] end is truly wonderful)". 9

[An example of contiguous initial Chime in the first and the fourth feet is—] "Rājitairājitaikshṇyena jīyate tvādṛśair nṛpaiḥ । Nīyate cha punas tṛptiṃ vasudhā vasudhārayā ॥ (By kings like thee, adorned with a keenness for battle, the earth is conquered, and is anon led to contentedness by [the pouring of] a stream of wealth [upon it])". 10

[An example of contiguous initial Chime in the second and the third feet is—] "Karoti sahakārasya kalikotkalikot-taraṃ । Manmano manmano'pyesha matta-kokilanisva-naḥ ॥ (The blossom of the mango renders my mind full of passionate-eagerness, as also does this sweet-and-indistinct note of the [youth-]intoxicated cuckoo)". 11

[An example of contiguous initial Chime in the second and the fourth feet is—] "Katham tvadupalambhāsāvihatā viha tādriśī । Avasthā nālamārodhumanganāmanganāśinī ॥ (When the hope of securing you is frustrated why would that sort of plight, calculated to wither away her body, not be able to overwhelm that woman?)". 12

[An example of contiguous initial Chime in the third and the fourth feet is—] "Nigrihya netre karshanti bālapallavaśobhinā । Tarunā tarunān krishṭānalino nalinonmukhāh ॥ (Bees, eager for the lotus, constrain the eyes and attract [unto themselves] the young persons, drawn [to the site] by some tree [looking] charming by reason of young foliage)". 13

[An example of contiguous initial Chime in the first, second, and third feet is—] "Viśadā viśadāmattasārase sārase jale । kurute kuruteneyam haṅsī mām antakāmisham ॥ (In [this] lake-water wherein maddened sārasas are entering, this haṅsī, [although] white-looking, makes me, by her ugly-note, a prey to the God-of-death)". 14

[An example of contiguous initial Chime in the first, second, and fourth feet is—] "Vishamam vishamanveti madanam madanandanah । Sahendukalayāpodhamalayā malayānilah ॥ (This Malaya-wind that causes no joy unto me has become, along with the stainless moon-digit, a companion of the God-of-Love, [who is like] bitter poison [unto me]". 15

[An example of contiguous initial Chime in the first, third, and fourth feet is—] "Māninī mā ninīshus te nishangatvam Ananga me । Hāriṇī hāriṇī śarma tanutām tanutāṁ yatah ॥ (This proud dame that desires, O Body-less [Cupid], to make me a quiver for thee—may this [same] charming-beauty with the necklace bring weal unto me already reduced to skeleton]] "

[An example of contiguous initial Chime in the second, third, and fourth feet is—] "Jayatā tvanmukhenāsmā-nakatham na katham jitam । Kamalam kamalaṁkurva-dalimad dali matpriye ॥ (While vanquishing us, how should your face not have vanquished, O my Love, a lotus, beautifying the water, possessing petals with bees, and void of speech [as it is]?" 17

[An example of contiguous initial Chime in all the four feet is—] "Ramaṇī ramaṇīyā me pāṭalāpāṭalāṁśukā । Vāruṇīvāruṇībhūtasaurabhā saurabhāspadam ॥ (My beloved with her garment dark-red like the pāṭalā [tree, or its flower] is lovely like the West < like wine > with her reddening solar splendour < with her colour resembling the reddening sun >, and [is] an abode of fragrance < sunshine > ". 18

Thus has been exhibited [in its varieties] initial Chime which is contiguous. Of the non-contiguous [class] of it also are described now certain varieties. 19

[A non-contiguous initial Chime in the first and the second feet is illustrated in—] "Madhur enadriśām mānam madhurena sugandhinā । Sahakārodgamenaiva śabdaśesham karishyati ॥ (The spring, even with the sweet and fragrant blossoming of the mango, would reduce the pride of fawn-eyed [damsels] to mere name.)" 20

[A non-contiguous initial Chime in the first and the third feet is illustrated in—] "Karo'titāmro rāmāṇām tantritāḍanavibhramam । Karoti sershyam kānte cha śravaṇotpalatāḍanam ॥ (The very-red hand of damsels effects sportive striking of the lute, as also, through spite, a beating unto the lover by means of the lotus on the ear.)" 21

[A non-contiguous initial Chime in the first and the fourth feet is illustrated in—] "Sakalāpollasanayā kalā-..nu nrityate । Meghālī nartitā vātaiḥ sakalāpo ... ॥ (Dancing is being effected by a peahen with

her spreading plumage, subsequently; [prior to that] a row of clouds, made to dance by winds, is letting down all its waters.)" 22

[A non-contiguous initial Chime in the second and third feet is illustrated in—] "*Svayameva galanmāna-kali kāmini te manah* । *kalikāmiha nīpasya drishṭvā kām na sprišed daśām* ॥ (O sportful lady, your mind with its haughty-pride—[the source of] quarrel—*dissipating of its own accord*, having observed this bud of the Nīpa [tree] here, *to what condition would it not reach?*)" 23

[A non-contiguous initial Chime in the second and fourth feet is illustrated in—] "Āruhyākrīdaśailasya chandrakāntasthalīm imām । Nrityatyesha lasachchāru-chandrakāntah śikhāvalah ॥ (Perching upon this spot [paved] with moon-slabs of the pleasure-mount, this peacock, of a form lovely with the glitter of the beautiful eyes-in his-plumage, is dancing.)" 24

[A *non-contiguous initial* Chime in the third and fourth feet is illustrated in—] "Uddhṛitya rājakādurvī dhriyate'dya bhujena te । *Varāhenoddhritā* yāsau varāherupari sthitā ॥ (Having uplifted it from the circle-of-kings this earth is to-day being sustained by thy arm: [the earth] *which formerly was uplifted* by the Boar and was placed upon the eminent Snake)" 25

[A non-contiguous initial Chime in the first, second, and third feet is illustrated in—] "Karena te raneshvanta-karena dvishatām *hatāh* । Karenavah ksharadrakta bhānti samdhyāghanā iva ॥ (Killed with thy hand that causes destruction of the enemy the elephants in the battles with their gushing blood appear like sunset-clouds.)" 26

[A non-contiguous initial Chime in the first, third, and *fourth feet* is illustrated in—] "Parāgatarurājīva vātair-dhvastā bhataischamūh । Parāgatamiva kvāpi Parāgatatam ambaram ॥ (As by *winds* a row of trees on a lofty mountain, so *by* warriors was devastated the army; the sky seemed as if vanished somewhere, being filled with dust.)" 27

[A non-contiguous initial Chime in the second, third, and fourth feet is illustrated in—] " Pātu vo Bhagavān Vishnuh sadā navaghanadyutih । Sa dānavakuladhvamsī sadānavaradantihā ॥ (May Lord Vishnu protect you ever, he of a splendour like that of a fresh cloud, the destroyer of the families of demons and killer of mighty elephants in rut) " 28

[A non-contiguous initial Chime in all the four feet is illustrated in—] " Kamaleh samakesam te Kamalershyākaram mukham । Kam alekhyam karoshi tvam Kamalevonmadisnushu ॥ (Your head has hair like the bee, and your face is the cause of jealousy to the lotus: whom would you—even like the Goddess of Wealth—make un-included amongst persons liable to be intoxicated ?)" 29

[A non-contiguous initial Chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in–] "Mudā ramaṇamanvitamudāramaṇibhūshaṇāh । Madabhramaddriśah kartumadabhrajaghanāḥ kshamāh ॥ ([These ladies] adorned with sumptuous jewels, with their eyes rolling through intoxication and having expansive hips, are capable of making their lover gladly follow after them.) " 30

[A non-contiguous initial Chime similar in the first and third and dissimilar in the second and fourth feet is illustrated in—] " Uditairanyapushṭānāmā rutair me hatam manah । Uditairapi te dūti Mārutairapi dakshiṇaih ॥ (Ah! By the up-rising notes of the cuckoos my mind is tormented, as also, O messenger, by thy words, as well as by the Southern < courteous > winds) " 31

[A non-contiguous initial Chime similar in the first and the fourth and dissimilar in the second and third feet is illustrated in—] "Surājitahriyo yūnām tanumadhyāsate striyaḥ। Tanumadhyāh ksharatsvedasurājitamukhendavah॥ (The women with their modesty overcome by wine, with slender waists and moon-faces glittering with gathering perspiration, are reclining upon the bodies of youths) " 32

Thus far (iii. 20-32) has been exhibited the variety of non-contiguous chime also [in addition to the contiguous variety illustrated in iii 4-18]; there is besides a variety having both contiguous and non-contiguous form: for example— 33

[A contiguous-noncontiguous initial chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in—] "Sālam sālambakalikā-sālam sālam na vikshitum । Nālināliнabakulānālī nālikinir api ॥ (She is not able to look at the Sāla [tree], venomous by reason of down hanging buds; nor is [my] friend [able to look] at the bees who have swarmed the Bakula [trees], nor at the lotus-creepers)." 34

[A contiguous-noncontiguous initial chime similar in the first and fourth and dissimilar in the second and the third feet is illustrated in—] "Kālam Kālamanālakshya-tāratārakam ikshitum । Tāratāramyarasitam kālam kālamahāghanam ॥ (Who would be able to look upon a time —Death (incarnate)—when there are no stars to be seen overhead, when there are huge black clouds, and thunderings unpleasant on account of their loudness?) ". 35

[A contiguous-noncontiguous initial chime similar in all the four feet is illustrated in—] "Yāma Yāmatrayādhīnāyāmayā maranam nisā । Yāmayāma dhiyā*svartyā* yā* mayā mathitaiva sā ॥ (May we attain death within a night whose length is compressed in [just] three watches: She whom, in mind, we approached has been in her agony of life even killed by me [by going on journey])." 36

Such is the mode of arrangement of initial chime: in the very same manner are to be exhibited the other [varieties of] chime also 37

* The hyphenated words could be treated either as separate words or as one word.

Through fear of prolixity it is not intended to state all the varieties in their entirety; only some of those deemed as difficult to compose are here described. 38

[A contiguous-noncontiguous chime in the middle of the foot and similar in all the four feet is illustrated in-] "Sthirāyate yatendriyo na hīyate yater bhavān । Amāyateyate'pyabhūt sukhāya te yate kshayam ॥ (O you whose future is assured, you lack nothing for an ascetic, having your senses under control; your freedom from delusion has itself conduced to so much felicity which suffers no diminishing)" 39

(A non-contiguous middle chime similar in all the four feet is illustrated in—] " Sabhāsu rājannasurāhatair mukhair Mahīsurāṇām vasurājitaiḥ stutāḥ । Na bhāsurā yānti surān na te guṇāh Prajāsu rāgātmasu rāśitām gatāh ॥ (O king, praised in assemblies by the Brahmins with their mouths brightened by wealth and un-invaded by wine <Asuras>, thy brilliant qualities piled, amongst thy well-affected subjects, into heaps [as it were], do not fail to mount up unto the gods.)" 40

[A non-contiguous chime at the end of the foot and similar in all the four feet is illustrated in—] "Tava priyā'sachcharitā'pramatta yā Vibhūshanam dhāryam ihāmsumat tayā । Ratotsavāmodaviśeshamattayā Na me phalam kimchana kāntimattayā ॥ (That beloved of yours of excellent morals that there is, O shrewd one, by her [when] particularly intoxicated by the joy of your contact is to be worn this dazzling ornament: No more any advantage unto me by brilliant decoration.)" 41

[A contiguous-noncontiguous final chime similar in all the four feet is illustrated in—] "Bhavādriśā nātha na jānate nate Rasam viruddhe khalu sannatenate । Ya eva dīnāh śirasā natena te Charantyalam dainyarasena tena te ॥ (Persons like you, Sire, know not the taste

of bending-down; for, abjectness and sovereignty are verily contradictory. It is only those that are poor that accost with bended head: hence do not try to taste, humility)". 42

[A non-contiguous chime occuring both in the middle and at the end of a foot and similar in all the four feet is illustrated in—] "Līlāsmitena śuchinā mridunoditena Vyālokitena laghunā gurunā gatena। Vyājrimbhitena jaghanena cha darsitena Sā hanti tena galitam mama jīvitena ॥ (With her bright sportive smile, her soft speech, her furtive glance, heavy gait, yawning, and the showing of her hips she murders me [quite]: so my life is departing)". 43

[A contiguous-noncontiguous middle-final chime similar in all the four feet is illustrated in—] "Śrīmān amān amaravartmasamānamānam Ātmānam ānatajagatprathamānamānam। Bhūmānam ānamata yah sthitimān amānaNāmānam ānamatam apratimānamānam ॥ (The glorious Immeasurable One who possesses stability: Him whose greatness is like that of (Ākāśa) the path of the Gods, the Ātman whose greatness is proclaimed by the world in reverence, the Great One whose names are infinite, who is revered by beings and whose greatness is unmatched: Him do ye salute)". 44

[A non-contiguous chime in both the beginning and middle of a pāda and similar in all the four feet is illustrated in—] "Sārayantam urasā ramayantī Sārabhūtam urusāradharā tam। Sāravā'nukritasārasakāñchī Sā rasāyanam asāram avaiti ॥ (She, while delighting with embrace the most-prized lover as he approaches her, being decked with golden-ornaments, with her girdle jingling and so imitating the sārasa [birds]: she deems even the elixer a insipid)". 45

A [chime with] repetition extending to half the stanza is called Casket of which there are three varieties (iii. 54, 55, 56). Repetition of a pāda only has many forms; it is illustrated by examples (iii. 57–66): 53

[Repetition of pādas 1 and 3, and 2 and 4 is illustrated in—] "Nā stheyassattvayā varjyah paramāyatamānayā । Nāstheyas sa (t)tvayāvarjyah paramāyatamānayā ॥ (By thee whose mood is haughty and whose angry-pride has gone too far the lover should no longer be avoided: he should be welcomed and should even be sought after by excessive endeavour)". 54

[Repetition of pādas 1 and 2, and 3 and 4 is illustrated in—] "Narā jitā mānanayāsam etya na rājitā mānanayā sametyā । Vināsitā vaibhavatāpanena vināśitā vai bhavatāpanena ॥ (Vanguished by you the warriors, having suffered privation from pride and statecraft, do not shine out, O you who are with glory and who deserve laudation. Destroyed by you through your all-reaching blaze of power [they were killed and] eaten up by birds)". 55

[Repetition of pādas 1 and 4, and 2 and 3 is illustrated in—] "Kalāpinām chārutayopayānti vrindāni lāpodhaghanāgamānām । Vrindānilāpodhaghanāgamānām kalāpinām chārutayopayānti ॥ (Troops of peacocks whose notes indicate the approach of the clouds [appear now] endowed with beauty; while the tunes of the water-cooing [haṅsas] whose tendency to merry-dance has been taken away by the gathering storms [at the approach of the rains] vanish away)". 56

[Repetition of the first pāda as the second is illustrated in—] "Naman dayāvarjitamānasātmayā na mandayāvarjitamānasātmayā । Urasy upāstirnapayodharadvayam mayā samālingyata jīviteśvarah ॥ (By me, with a mind and soul destitute of compassion and full of anxiety so as not to give up my angry-pride, stupid as I have been, was not embraced the lord of my life, when prostrate before me, so as to press my pair of breast against his bosom". 57

[Repetion of the first pāda as third is illustrated in—] "Sabhā surānam abalā vibhūshitā gunais tavārohi mrināla-nirmalaih | Sa bhāsurānām abalā vibhūshitā vihārayan nirvisa sampadah purām || (The assembly of the Gods, made rid of [the demon] Bala and having lord [Indra] at the helm, is being invaded by thy qualities spotless like a lotus : Do you now, sporting with adorned damsels, enjoy the glories of resplendent cities) ". 58

[Repetition of the first pāda as fourth is illustrated in —] " Kalam kam uktam tanumadhyanāmikā stanadvayī cha tvadrite na hantyatah | Na yāti bhūtaṁ ganane bhavanmukhe kalankamuktaṁ tanumad hy anāmikā || (The sweet talk and the pair of breasts causing the slender waist to bend : whom would these not smite save yourself ? Hence it is that in an enumeration headed by you the ring-finger has no other embodied being to count that is free from all taint) ". 59

[Repetition of the second pāda as third is illustrated in —] " Yaśaś cha te dikshu rajaś cha sainikā vitanvate-'jopama damśitā yudhā | Vitanv atejo'pamadaṁ śitāyudhā dvishām cha kurvanti kulam tarasvinah || (O thou who art like Aja, thy warriors, armoured and keen-weaponed, spread through war in all the quarters thy glory as well as the dust; and they, the impetuous ones, make the host of enemies body-less, lustre-less and pride-less) ". 60

[Repetition of the second pāda as fourth pāda is illustrated in—] "Bibharti bhumer valayam bhujena te bhujamgamo'mā smarato madañchitam | Śrīnūktam ekam svam avetya bhūdharam bhujam gamo māsmarato madaṁ chitam || (Along with thy arm the Serpent sustains the earth's globe : from me cognisant of this hear this commendable speech—Deeming thy one arm as alone the earth-sustainer, do not with complaisance assume lofty pride)." 61

[Repetition of the third pāda as fourth is illustrated in—] "Smarānalo mānavivardhito yah sa nirvritim te kim

apākaroti | Samantatas tāmarasekshane na samam tatas tām arase kshanena || (That fire of love, which was fanned by thy angry-pride and which, O thou unsentimental lady of lotus eyes, is all through pervaded by festivity: will it not [if you repel thy lover now] obstruct that your own pleasure ?)" 62

[Repetition of pādas 1, 2, and 3 is illustrated in—] "Prabhāvato'nāma na Vāsavasya Prabhāvato nāmana vā savasya | Prabhav ato nāma navāsavasya Vichchhittir āsit tvayi vishṭapasya || (O thou through prowess unbending, thou that dost bend down [the enemy], neither of Indra's glorious sacrifice nor indeed, as a consequence, of fresh liquor was there, while thou wast the Lord of the world, any dwindling away)." 63

[Repetition of pādas 1, 2, and 4 is illustrated in—] "Paramparāyā balavāraṇānām Paramparāyā balavāraṇānām | Dhūlīḥ sthalīr vyomni vidhāya rundhan Param parāyā balavā raṇānam || (By an excellent phalanx of powerful, enemy-subduing elephants thou that dost withstand an army, after placing the battle-grounds as dust into the sky, hast, by hemming in a valiant opponent, subdued him)". 64

[Repetition of pādas 2, 3, and 4 is illustrated in—]. "Na śraddadhe vāchan alajja mithyābhavadvidhānām asamāhitānām | Bhavadvidhānām asamāhitānām bhavadvidhānām asamāhitānām || (O shameless one, I put no trust in the speech of persons like you who are my unequal enemy and who know no contentment; a speech whose lengthening is like that of a crooked serpent, whose outward-form runs counter to [the inward motive] and whose life-purpose (āna) is duplicity from the very start)". 65

[Repetition of all the four pādas is illustrated in—] "Sann āhitomānamarājasena sannā hito mānamarājasena | Sannāhito 'mānama rājasena sannāhito mā 'nama rājase na || (O thou who art powerful by [the help of] God [Śiva]

who has Uma and the crescent moon king on his [lap and head], being as you are a good and beneficient person, thou to whom armies of kings render homage simultaneously and who art master of the turbulent and possessed of immeasurable treasure, having vanquished your enemy, and bedizened in armour, it is not that thou, O unbending one, dost not shine) " 66

What the repetition of a metrical line once, twice, or thrice is, has been thus illustrated, two [identical] verses expressing a continuous sense is known as Verse-repetition For example— 67

" Vi-nāyakena bhavatā v-ittopachitabahunā I Sva mitroddha ' rina bhīta prithvī Yama tulā sritā II (By thy enemy, becoming devoid of the leader and having all the arms <tributary forces> close to the funeral pyre,—by him who had abandoned his wealth and friends, and had been put to fright—the great scale-pan of the God of Death has been mounted)", — 68

' Vināyakena bhavatā vrittopachitabāhunā I Svamitroddhārinā 'bhīta Prithvīyam atulā sritā II (By you [however], an eniment leader with massive and rounded arms and able to quite uproot the enemy, this incomparable earth that knows no fear has been supported) " 69

A verse of four identical feet is called Great Chime if there is a repetition within the foot that is an extreme of chime making 70

[For example—] "Samānayā'samānayā Samānayāsamanayā I Sa mā na yā'samānayā Samānayāsamānayā II (O my peerless friend, do thou unite me with this proud and peerless lady whose measure of suffering is equal [with mine] and who is not without beauty and cleverness) " 71

[A mixture of several kinds of Chimes is illustrated in—] "Dharādharākāradharā dharābhujām bhujā mahīm pātum abhinavikramāh I Kramāt sahante sahasā hatārayo rayoddhurā mānadhurāvalambinah II (The arms of the

Lords of the earth that possess the form of [the Snake-lord] who sustains the earth, that are endowed with no mean prowess, that have at a stroke killed the enemy, that are brimful of energy and that bear the brunt of dignity-and-pride are quite capable of protecting the earth in due succession) " 72

A repetition in the reverse order extending to a metrical-foot, half the stanza, or a full stanza is known, by reason of the reversal, as the Reverse Chime. 73

[An example of a Reverse Chime extending to a metrical foot is—] "Yāmatāsa kritāyāsā sā yātā kriśatā

is under the full sway of the present autumnal season, she who makes havoc [amongst the youth] and who attains hautiness: it is not that she cannot effect an allaying of the grief)." 76, 77

END OF THE CHIME.

When alternate syllables of the two halves of a stanza are identical in form that is called [the zigzag or] the "Bull urination" and this is declared by the connoisseurs to be difficult to compose. [For example—] 78

" Madano madirākshīṇām apāṅgāstro jayedayam।
Madeno yadi tat kshīnamanaṅgāyāñjalim dade॥

(Cupid whose weapon is the side-glance of the wine eyed ladies is sure to triumph in case that sin of mine were exhausted: I offer my homage to the Body-less one)." 79

That is known as "Half-whirl" in case there be a whirling round of half the stanza; while that is taken to be "Full-whirl" if there be a whirling round in each direction. 80

[An example of the first is—]

" Manobhava tavānīkam
Nodayāya na māninī।
Bhayādamevāmā mā vā
Vayamenomayā natā॥

(O Mind-born one, it is not that your army—the proud lady—is not for triumph: O thou revered one, it cannot be that we are full of crime, and [yet] through terror we are immeasurably afflicted)". 81

[An example of the second is—]

"Sāmāyāmā māyā māsā
Mārānāvāyānā rāmā।
Yānāvārārāvānāyā
Māyārāmā mārāyāmā॥

(That lady who is [more] beautiful than Lakshmī, who inflicts a long dole of affliction, and whose approach is the harbinger of Cupid: that bewitching-damsel who spreads out a snare in the form of the jungling of the anklets upon her treading-foot is—along with the moon—meant for [men's] destruction)." 82

That [familiar] restriction as regards vowels, classes of consonants, and consonants is also held to constitute a difficult achievement when four and less are involved: varieties beyond four are easy. 83

[An example with only four vowels repeated is—] "Āmnāyānām āhāntyā vāg gītir ītih prītir bhītih I Bhogo rogo modo moho dhyeye vechohhed deśe kshemeII (The concluding portion of the Vedas declares songs to be catastrophes, affections as dangers, enjoyment as a disease, rejoicing as infatuation: and that in a secure place one should ever hanker after the object of meditation, viz., the two [feet of God])". 84

[An example with only three vowels repeated is—] "Kshitivijitisthitivihitivratāratayah paramatayah I Uru rurudhur guru dudhuvur yudhi Kuravah svam arikulam II (The Kurus of excellent intellects, with their hearts set upon the sole-occupation of conquering the earth and securing consolidation, beseiged and routed in battle their mighty and extensive host of enemy)." 85

[An example with only two vowels repeated is—] "Śrīdīptī hrīkīrtī dhīnītī gīhprītī I Edhete dve dve te ye neme devese II (Wealth and splendour, modesty and fame, talent and morality, and eloquence and affection—these qualities by twos which are not to be found [even] in the Lord of the Gods—they all prosper in you. 86

[An example with only one vowel repeated is*—] "Sāmāyāmā māyā māsā Mārānāyāyānā rāmā I Yānāvārārāvānāyā Māyārāmā mārāyāmā II (That lady who is [more] beautiful than Lakshmī, who inflicts a long dole of affliction, and whose approach is the harbinger of Cupid: that

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* Same as stanza 82 above.

bewitching-damsel who spreads out a snare in the form of the jingling of the anklets upon her treading-foot is—along with the moon—meant for [men's] destruction)." 87

[An example with only four consonant-classes is—] "Nayanānandajanane nakshatraganaśālini I Aghane gagane drishṭir angane dīyatām sakrit II (O my beloved lady, for once only direct the gaze towards this cloudless sky that causes delight to the eyes and that is studded with clusters of stars)." 88

[An example with only three consonant-classes is—] "Alinīlālakalatam kam na hanti ghanastani I Ānanam nalinachchhāyanayanam śaśikānti te II (O thou of massive bosom, whom would not thy face on which (hangs like a) creeper thy hair that is dark like the bee, with its splendour as that of the moon, and endowed with eyes that possess the charm of the lotus: [whom would it not] smite?)". 89

[An example with only two consonant-classes is—] "Anangalanghanālagnanānātankā sadanganā I Sadānagha sadānanda natāngāsamgasamgata II (O thou ever blamless, thou everjoyful and of well-formed limbs, thou that art seeking association with the recluses, that good lady has many an affliction clinging to her in consequence of her abstenance from love)" 90

[An example with only one consonant-class is—] "Agā gām gāngakākākagāhakā'ghakakākahā I Ahāhānka khagānkāgakankā'gakhagakākaka II (Thou hast [already] attained Heaven, thou that hadst bathed in the girgling and winding waters of the Ganges, after having abandoned the crow in the form of dismal sin, thou that art not marked out for cries of woe and alas, thou that art [sure] to attain the mount [Meru] which is marked by the rising of the Sun, O thou that art not addicted to the wretched paths of the deviously-wandering senses)" 91

[An example with only four consonants is—] "Re re rorurūrūrorugāgogo'gāngago'gaguh I Kim kekākākukah kāko mā mām āmā'mamāmama II (Ho thou that hast brought upon thee the sin of [inflicting] injury upon the

bosom of the piteously-roaring Ruru-deer, thou that dost scale the sides of mountains and hast thy gaze (ever) upon trees, O thou that dost cause pain unto [the sages] who are devoid of all sense of the "mine,"—do thou not approach me: (for,) can the crow be ever capable of the youthful note of the peacocks ?)." 92

[An example with only three consonants is—] "Devānāṁ nandano devo nodano Vedanindinaḥ। Divam dudāva nādena dāne dānavadantinaḥ॥ (The divine [Narasiṁha], the gladdener of the gods and the dispeller of the slanderers of the Vedas—at the killing of the elephant in the form of the demon [Hiraṇyakaśipu], did by his roar send terror through the Heavens)." 93

[An example with only two consonants is—] "Sūriḥ surāsurāsārisāraḥ sārasasārasāḥ। Sasāra sarasīḥ sīro sasūrūh sa surārasī॥ (That wise Baladeva whose prowess encompasses the gods as well as demons and who is addicted to wine, plunged, along with his wife [Revatī] of excellent thighs, into the lakes full of the noisy *sārasa* birds)." 94

[An example with only one consonant is—] "Nūnaṁ nunnāni nānena nānanenānanāninaḥ। Nānenā nanu nānūnenainenānānino ninīḥ॥ (Assuredly, it is not that he has not routed by his force our forces; hence surely, [our] lord and leader, wishing to bring his forces into conflict with this perfect [fighter], cannot surely be free from reproach)." 95

Thus far has been exhibited the general method [to be followed] as regards these difficult compositions. Now is being enumerated the modes to be followed as regards different varieties of the "Prahelikā" or the Riddle. 96

As pastimes or recreations at social gatherings, for preserving secrets amongst the connoisseurs only while speaking out in crowded places, or for baffling the other party, these riddles have a use for them. 97

That is called Cohesive by name wherein the coalescence of two words obscures the sense. That is Decep-

tive where deception is occasioned by a word the current sense of which is other than the one intended. 98

That is Disjointed where confusion is caused by employing words too far away syntactically. That is called Clandestine where the group of words is very hard to understand. 99

That is Semblable which is put together by words used in figurative or ascribed senses. That is Desperate where some sounds [not to call them words] are by forced etymology made to have a sense that is only barely possible by grammatical rules. 100

That is Numerical where some enumeration is the cause of confusion. That is Manipulative wherein the [prima facie] sense of the sentence appears otherwise. 101

That is Synonymic wherein different senses are attributed to one and the same noun. That is Cryptic in which by means of a statement that applies to something else to which the same description applies, the other [intended] thing is kept concealed. 102

That is Paronomic which is achieved by the usage of other-words. That is Baffling which baffles inspite of the sense being directly stated. 103

That which is made up of a series of etymologistic interpretations is called Etymologistic or Restrictive. That is one with Obscure-container wherein the contained is manifst but the container is obscure. 104

That would be one with Both [container and contained] Obscure where both these are obscure. That is Intermixed wherein is a mixture of different characteristics. 105

These sixteen Riddles are enumerated by earlier Teachers; and they have also taught, besides these, fourteen faulty Riddles. 106

We however consider that there can be innumerable faults possible, and are going to teach therefore only the faultless varieties. The faulty ones do not deserve to be defined. 107

[A Cohesive Riddle is illustrated in—] "Na mayāgo rasābhijñam chetaḥ kasmāt prakupyasi। Asthānaruditair ebhir alam ālohitekshaṇe ॥ (Not by me is [made my] heart set upon milk <not mine is the heart addicted to criminal passion>; why dost thou then get angry? Enough, with these weepings, O thou of reddened eyes, that are not in place at all)." 108

[A Deceptive Riddle is illustrated in—] The way in which your joy waxes as thou dost enjoy the hump-backed one <the lady from the city of Kānyakubja>, not so does it wax when thou dost enjoy other ladies that mock even the celestial damsels. 109

[A Disjointed Riddle is illustrated in—] "Daṇḍe chumbati padminyā haṁsaḥ karkaśakanṭake। Mukham valguravam kurvams tuṇḍenāṅgāni ghaṭṭayan ॥ (The swan, rubbing his limbs against the stalk of the lotus-plant which has a rough, hairy exterior, and giving out a sweet note, kisses with his beak the [plant's] face)." 110

[A Clandestine Riddle is illustrated in—] "Khātayaḥ kani kāle te sphātayaḥ spārhavalgavaḥ। Chandre sākshād bhavantyatra vāyavo mama sāriṇaḥ ॥ (O virgin-lady, the anklets (khātayaḥ) of joyful jingling are [of] expansive [beauty] upon thy feet that are dazzling; my breaths are at that actually departing)." 111

[A Semblable Riddle is illustrated in—] Here in this garden was observed by me a creeper <a lady's arm> with five tender-leaves <fingers> at each of the tender-leaves of which there was a reddish bunch of flowers <nails>. 112

[A Desperate Riddle is illustrated in—] The liquor-vendors (surāḥ) <gods> with their blooming teeth are wandering unrestrained in the house-of-liquor (surālaye) <temple-of-gods>; and being intoxicated they seem now as it were to be immersed into the [very] lake of wine (saure) <into the divine [Mānasa] lake>. 113

[A Numerical Riddle is illustrated in—] With a nasal in the middle and on the sides adorned by four

letters [in all], there exists a certain city [to wit 'Kāñchī'] wherein are kings whose name contains eight letters [to wit, 'Pallavāḥ']. 114

[*A Manipulative Riddle is illustrated in*—] With a faltering voice, bent-down head, piteous look, and tremblingly although I am standing, yet wouldst thou, O old-dame <O Goddess of Wealth> not have pity upon me! 115

[A Synonymic Riddle is illustrated in—] O thou of restless eyes, some one [namely, the tree called 'Rājātana' or 'Rājādana' or 'Priyāla'] belonging to the earth<earth-lord>is in the earlier part of the name<at first> designated as 'Rāja'<king>, and is also not-without [the syllable] 'tana' [at the end]<is also eternally-enduring>; and yet is it neither the king nor one eternally-enduring. 116

[A Cryptic Riddle is illustrated in—(What are they that abandon the man<their support, the mountain>despoiled of his wealth<mass of uprooted trees, branches, etc.>] and advance towards one possessing wealth<the ocean>? —the dreadful ones who attract all men to themselves by their multiform gestures<ripples>: they are *not* the courtezans [but are rather the rivers*]. 117

[A Paronomic Riddle is illustrated in—] That [a-dhara or lower lip] of yours which has a name that signifies 'not earth' and which surpasses that (the pra-vāla, coral] which is styled 'pra-initiated hair': that makes me to-day, O thou of sweet voice, *full of much eagerness*. 118

[A Baffling Riddle is illustrated in—] The two lovers, turning their faces in opposite directions in anger, slept upon the bed; and continuing to sleep in the same manner they freely kissed each other's face in affection. 119

[Etymological Riddle is illustrated in—] People afflicted by the rays of [the Sun,] the father of the enemy [Karṇa] of the son (Arjuna] of him (Indra] who was van-

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* A more straight-forward interpretation with the bidden reference to 'wealth' which always seeks not those that do not have it, but rather those that already have it, is also possible.

quished by the bird [Garuda], rejoice at the sky when covered with those [clouds] that hold [the water,] the enemy of that [the fire] which dispells cold. 120

[A Riddle with obscure container is illustrated in—] It does neither at any time touch the weapon nor the rounded bosom of damsels; and yet this hand of some non-human being <this tree called Gandharvahasta or Eranda> is certainly not fruit-less. 121

[A Riddle with both—container and contained—obscure is illustrated in—] After having attained vicinity and secured co-operation in all functions with whom (=kena, reply kena=by the head), and who (=kah, reply kah=hair) is it, that is ejected if seen at the time of dinner? 122

[An Intermixed Riddle is illustrated in—] If this army <alphabet> containing horses <the letters *ha* and *ya* > and elephants <the letters *ga* and *ja*> and warriors <the letters *bha* and *ta*> be not mastered, then is our son, although knowing the Immutable <alphabet> [by rote], quite stupid as being not expert in the dealings of sense <unacquainted with vowel-signs>. 123

[This contains intermixture of the Synonymic [form] with the form of the Deceptive; in this very manner is to be made out the method of commixture of the other species of Riddles. 124

END OF THE RIDDLES.

[* Thus has been exhibited the general method as regards the Riddles, although their nature is hard to master. The methods concerning Queries and Replies and the like are to be learnt from the usage of the learned.]

[* By [following] this well laid out path one gets his intellect clarified and attains the knowledge of the easy and difficult styles of composition. For even though one were to exercise oneself in other branches of study one would not be capable of attaining this knowledge in the absence of this [path]]

END OF FIGURES OF WORDS.

* These extra stanzas are found in some Mss. and in the Madras edition of 1910.

[* The *Merits* and *Defects of poetry should be studied* by discerning persons. Of these the Defects lead to failure, the Merits to success.]

Senseless, Self-contradicting, Iterative, Dubious, Non-sequent, Defective-in-word, Defective-in-caesura, Defective-in-metre, Defective-hiatus; 125

And Not-conforming to requirements of place, time, science, experience, philosophy or scriptures: these are just the *ten Defects which wise men should avoid in* poetry. 126

Whether the departure from original-position, or *failure to assign proper-ground or apt-illustration be a* Defect or not—this is on the whole a vexed question: what is the good of troubling oneself about it? 127

That is held to be Senseless which, as a unified-whole, yields no sense. This counts for defect except in utterances of the delirious, of the intoxicated, and of the infants. 128

[For example—] The ocean is being drunk by the Gods; I am striken with age; here are clouds roaring; to Indra the [elephant] Airāvata is dear. 129

This would be a blameless assertion in the case of persons of discomposed minds. In other cases what poet is there that would employ this or the like? 130

In one sentence or one composition if the earlier portion conflicts with the latter by conveying contradictory senses, that is enumerated amongst the defects as being Self-contradictory. 131

[For example—] Kill the entire force of the enemy and win this earth; there exists no enemy to thee who art compassionate towards all beings. 132

There does *exist* a peculiarly-engrossed condition of the mind when even a self-contradictory assertion is appreciated. 133

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* An extra stanza given in the Madras edition as introductory to the treatment of the "Doshas" which are held to constitute a distinct (fourth) Parichchheda, our iii. 125 = iv. 2 of Madras edition.

[For example—] How can attachment to another's wife be proper in the case of one of noble descent like myself? — Ah! when is it that I can kiss her tremulous lip? 134

When a statement made earlier without qualification is again repeated verbally or in sense that is called Iterative. For example— 135

This girl in her longings is highly perturbed by these water-clouds that have the [black] colour of her hair: these lightning-possessing, reverberating, thundering ones. 136

If, however, some sort of an extreme of compassion and the like is sought to be conveyed, then iteration is not a defect: on the other hand it is an embellishment. 137

[For example—] She is being killed, that lady of lovely hips, by Cupid suddenly turning into an enemy; she is being killed, that lady all whose limbs are charming: she is being killed, that lady of sweet voice! 138

If expressions intended for the clearing of doubt give rise to doubt that is just the defect known as Dubious. 139

[For example—] O thou friend with eyes agitated with the passion for seeing your lover that is dear to thy wish, the mother is in the distance <vicinity>: she will not be able to see <to tolerate> any such thing. 140

Such an expression, if ever used, does itself lead to doubt. This however would be just an embellishment and not at all a defect in a case like— 141

I observe that that blameless beauty is overwhelmed with an affliction caused by Cupid <by no physical disease>, but is under the influence of just the unendurable season <just the God of Death>: what avails then our looking up to you? 142

This speech is dubious as to whether the lady is afflicted by Cupid or by the heat [of the season]: the female-messenger used this in frolic with a view to torment the youthful-lover. 143

If the sequence of enumeration be not conformed to in a subsequent reference [to the things], that the wise have declared to be the Defect entitled Non-sequent. 144

[For example—] The causes of the stability[1], creation[2], and dissolution[3], may, they protect you: these Śambhu[3], Nārāyaṇa[1], and the Lotus born [Brahmadeva[2]]. 145

If however a special effort of some kind be made for the ready-comprehension of the reference in order, then in that case the wise have declared even the violation of the sequence as no Defect. 146

[For example—] Of the three, viz. the abandonment of one's relatives, the abandonment of one's body, and the *abandonment of one's country: the first and the last cause* a long-enduring affliction; the middle one causes momentary anguish. 147

*Defective-in-word is that wherein occurs an employ*ment of words the usage of which has no warrant from grammatical rules and no sanction in the use of the learned. When there is a sanction from the use of the learned then it does not constitute a Defect. 148

[For example—] "Avate (for Avati) bhavate (for bhavato) bāhur mahīm arṇavasakvarīm (for arṇavaśakvarikām or better, arṇavamekhalām) । Mahārājan (for Mahārāja) na jijñāsā nāstityāsām girām rasaḥ ॥ (Your arm affords protection to the earth with the ocean for its girdle: O great king, there is nothing to-be-ascertained [in the matter]—in these words there exists no sentiment of any kind. 149

Approaching from (rather, unto) the Southern mountain the wind makes the mango trees charming with their coral (rather, tender) blossoms slightly shaken. 150

This and the like would seem an incorrect idiom to those whose intellect is too dull to examine the rulings of the [grammatical] treatises: but it does not nevertheless depart from correctness. 151

The separation of words at specific places in [the feet of] the stanzas is known as caesura; a composition lacking

this is called Defective-in-caesura and it is jarring to the ear. For example— 152

" Strīnām samgi|tavidhim ayam ā|dityavamśyo narendraḥ
Paśyatyaklii|shtarasam iha si|ehṭairametyādi dushṭam।
Kāryākaryā|nyayam avikalā|nyāgamenaiva paśyan
Vaśyām urvīm|vahati nripa i|tyasti chaivam prayogah॥

(This king who is a scion of the Solar race watches along with experts the musical performance of undiminished flavour as given by these ladies—this portion is defective. And, this king, supervising the duties and delinquacies in their entirety and in conformity with the Sāstras, supports the docile earth—such kind of usage does exist)" 153

For, just as when the final letter [or letters] of a word are elided, the remaining are yet held to constitute the word, so too the portion of the word anterior to the syllable modified through coalescence [e.g. "Kāryākāryā"] is regarded as a complete word [for the present purpose] 154

Even so, however, poets do not employ what might be offensive to the ear. For example—" Dhvajinī tasya rājñaḥ ke|tūdastajaladetyadah ॥ (The army of that king has lifted the clouds further upwards)." 155

Where occurs a shortage or excess of syllable or the incorrect disposition of the long and the short [vowels] that is called Defective-in-metre: this defect is highly reprehensible. 156

" *Indupādāh śiśirāh* spriśantityūnavarnatā । *Sahakārasya kisalayānyā*rdrānītyadhikāksharamॊ(The cooling moon-rays touch—this has a shortage of syllables—the blossoms of the mango that are moist—this has an excess of syllables)." 157

" Kāmena bānā niśātā vimuktā
Mrigekshanāsvityayathāgurutvam ।
Madanabānā niśitāḥ patanti
Vāmekshaṇāsvityayathālaghutvam ॥

(Cupid has discharged sharpened arrows at the fawn-eyed ladies—here long vowel is misplaced; sharpened arrows of Cupid alight upon the charming-eyed ladies—here a short vowel is misplaced)." 158

With the pretext that I do not intend to join the words together the leaving of a hiatus between words where it is not due to non-coalescent vowels is designated Defective-hiatus. 159

[For example—] "Mandānilena chalatā anganāganda-mandale I Luptam udbhedi gharmāmbho nabhasyasmadva-pushyapi II (The soft blowing breeze has removed, in this month of Śrāvana, the up-rising drops of perspiration upon the round cheeks of the ladies and also upon our body)." 160

[* "Ādhivyādhiparītāya adya śvo vā vināśine I ko hi nāma śarīrāya dharmāpetam samācharet II (For the sake of this body that is overwhelmed with diseases and disquietudes and that is to perish be it to-day, be it to-morrow, who indeed would think of acting in a way contrary to righteousness—[this is permissible according to some].)"]

"Mānershyo iha śīryete strināṁ himaritau priye I Āsu rātrishvīti prājñair ājñātam vyastam īdriśam II (Here in this season of Autumn, O beloved, in nights like these, the pride and jealousy of ladies dwindle away—this kind of non-coalescence is permitted by the learned)." 161

The country, mountain, forest, nation and the like; time such as night, day, and seasons; Arts calculated to achieve the ends of love, such as dancing, singing, etc.; 162

The behaviour proper to all the movable and immovable creation in the way it is recognised amongst the people; Logic which consists in the science of excogitation; Scripture comprising the Vedas and the Smritis; 163

If in all these anything whatsoever contrary to the convention is put forth through a lapse on the part of the poet, that is called Not-conforming to country, etc 164

* Extra stanza read in the Madras edition.

[Non-conforming to country and to mountain is illustrated in—] The Malaya-breeze is fragrant by reason of the contact with the camphor-trees; the elephants reared in the forests of the Kalinga country are of the size of the deer. 165

The Cholas comprise the bank-regions of the Kāverī river, *which are dark on account of sandal-trees*—such is the mode in which are put forth descriptions not-conforming to country and the like. 166

The day-lotus blooms at night, the night-lotus breaks open at day; the spring causes the Nichula to blossom; while summer is overcast with clouds; 167

The rainy-season is one where delightful to hear are the notes of swans, while the autumns are seasons when the peacocks get excited; the end of the cold-season is marked by a clear sun while the cold is the season when sandal-ointment is to be recommended. 168

Thus in this manner has been exhibited the mode of non-conforming to time; we are [next] briefly enumerating the mode in which non-conformity with the Arts takes place. 169

The permanent underlying sentiments of the Heroic and the Amorous are wrath (rather, energy) and astonishment (rather, impulse to enjoy): here is being chanted a melody consisting of all the seven Notes from which are excluded the non-accordant Notes 170

In a like manner may be brought out the discordance with all the sixty-four Fine Arts; the nature of these [sixty-four] will become manifest in the section dealing with the Arts. 171

The elephant shakes *his main; the horse has pointed horns; this castor-oil plant has a weighty trunk; this* catechu plant is light-in-tissue. 172

This involves a conflict even with ordinary experience and this is reprehended by all. We will now exhibit conflict with branches of philosophy called Nyāya etc. 173

Truly has the Benevolent [Buddha] declared that all composite-things are non-transient: and hence it is that that chakora-eyed lady still abides in my heart. 174

Aptly it is that the followers of Kapila announce origination-from-nonexistence <prosperity of the wicked>; because we do notice the prosperities of only the wicked persons. 175

In this manner everywhere is to be seen the mode of conflict with Philosophies; now is being declared the method in which conflict with Scriptures takes place. 176

These Brahmins, who have not performed the ceremony of laying on the Fires, are employed in the celebration, at the birth of sons to them, of the Vaisvānarīya sacrifices considering as they do the non-failure in their religious duties as their [true] ornament. 177

This boy, although his rite of Initiation was not performed, learnt the Vedas from the teacher; for a crystal, naturally pure, does not stand in need of any purification <purificatory ceremony>. 178

All conflict whatsoever of this kind at times, through the skill of the poet, gets beyond the range of defects and comes to be classified as an excellence. 179

[For example—] In consequence of the prowess of that king his gardens became the home of the heavenly trees whose foliage furnished freshest garments [to ladies]. 180

[Or—] A grating-wind presaging destruction of the kings was blowing, shaking off the sprouts of the [autumnal] Saptachchhada trees along with the pollen of the [rainy-season] Kadamba flowers. 181

[Or—] The singing, with its dis-harmonious blending of tunes as uttered by the mouths of their female companions who were frightened by the propelling of the swing, served to inflame the passion of the lovers. 182

[Or—] This love-lorn youth, tormented by the affliction caused by separation from his lady-love, regards fire as cooler than the lunar rays. 183

[Or—] Although fit-to-be-known thou art unknowable, although yielding fruit thou hast no fruit [to win], although one thou art multiform: homage to thee who dost assume all forms! 184

[Or—] The daughter of the Pāñchāla king, although wife of the five sons of Pandu, became the foremost of chaste ladies: such is the Divine dispensation. 185

Thus then, the Embellishments of Word and Sense, the easy and difficult Styles of Composition involving deft-word-grouping, and the Excellencies and the Defects of poems have been so far briefly exhibited. 186

A person exercising his intellect along the method exhibited by the above prescriptions, and by his conversations that are in strict consonance with [the requirements of] Excellences and Defects, having [attracted] many a wine-eyed lady seeking his company,—he, like a blessed youth that he is, secures enjoyment and wins fame. 187

Of Kāvyādarśa (Mirror of Poetry), the work of Āchārya Dandin, here ends the Third Parichchheda entitled the Section on Word-embellishments and Defects.

HERE ALSO ENDS THE TREATISE

CORRIGENDA

(1) FROM THE TEXT

i 24 — For विष्क्रियादोषो read विष्क्रिया दोषो
i 63 — For वैरस्त्रायैव read वैरस्यायेव
i 73 — For °दुद्दधरीति read °दुद्दधेरिति
ii 31 — For °प्युद्दव read °प्युद्भव
ii 148 — For °निष्ठवस्तुनि read °निष्ठषस्तुनि
ii 159 — For वय read वय
ii 193 — For भ्रमरद्भ्रमर read भ्रमद्भ्रमर
ii 210 — For अनल्पा° read अनल्प°
ii 213 — For पुस read पुसो
ii 232 — For वक्त्र read वक्त्र
ii 274 — For °मम्भ प्रविष्टाया read °मम्भ प्रविष्टाया
ii 311 — For मृदुभि read मृदुभि
ii 313 — For व्यतिरकादि read व्यतिरेकादि
ii 344 — For सवेय read सैवेय
iii 34 — For साले ल read साल साल
iii 38 — For कार्त्स्येना° read कार्त्स्न्येना°
iii 41 — For फले read फल
iii 46 — For विनयानयायत read विनयानयायते
iii 46 — For नयानयास्ता° read नयानयांस्ता°
iii 49 — For मता धुनाना° read मता धुनाना°
iii 69 — For स्वमिना° read स्वमिना°
iii 81 — For मानाभव read मनोभव
iii 85 — For °विहिति मत° read °विहितिमत°
iii 86 — For न्ही कीर्ती read न्हीकीर्ती
iii 90 — For °गहृत read °सहृत
iii second st after 124 — For सुकर दुष्कर° read सुकरदुष्कर°
iii third st after 124 — For यथा ॥ read यथा ॥]
iii 131 — For पुर्वापर° read पूर्वपर°
iii 145 — For °योनम read °यानय
iii 151 — For °महात्म्य° read °माहात्म्य°
iii 161 — For रात्रिाप्यानि read रात्रिष्विति
iii 175 — For °वर्णते read °वर्ण्यते
iii 180 — For प्रभ वेन read प्रभावेण
iii 184 — For °प्यनेका° read °प्यनेको°

(2) FROM THE TRANSLATION

i 43 — *For* garlnd *read* garland
i 56 — *For* °stabaka vibhrame *read* °stabakavibhrame
i 57 — *For* Manmano manma° *read* Manmano manma°
i 61 — *For* condusive *read* conducive
i 72 — *For* pakshah kshapitah *read* kshapitah pakshah
ii 6 145 149 323, 329 and the heading after 327 — *For* Hinderance *read* Hindrance
ii 21 — *For* their *read* there
ii 140 — *For* Since *read* since
ii 142 — *For* condiction *read* condition
ii 170 — *For* [discordant *read* [discordant
ii 175 — *For* spotled *read* spotted
ii 202 — *For* Contradictory *read* contradictory
ii 216 — *For* abunbance *read* abundance
ii 225 — *For* towards *read* towards its
ii 229 — *For* anoidts *read* anoint-
ii 233 — *For* 'annointing' *read* 'anointing'
ii 246 — *For* others *read* other
ii 253 — *For* having a *read* having an
ii 261 — *For* their *read* there
ii 325 — *For* Creater *read* Creator
ii 349 — *For* conferng *read* conferring
ii 365 — *For* decription *read* description
iii 45 — *For* elixer a *read* elixer as
iii 46 — *For* vinaya 'nayā *read* vinaya nayā
iii 49 — *For* ' Matā *read* Matam
iii 81 — *For* rāma *read* rāmā
iii 82 — *For* jungling *read* jingling
iii 85 — *For* °vrataratayah *read* °vrataratayah
iii 90 — *For* blamless *read* blameless
iii 92 — *For* [infucting] *read* [inflicting]
iii 94 — *For* siro *read* siro
iii 104 — *For* manifst *read* manifest
iii 111 — *For* (khātayah) *read* (khātayah)
iii 148 — *For* employments *read* employment
iii 152 — *For* stanzes *read* stanzas
iii 156 — *For* syllable *read* syllables

INDEX OF IMPORTANT AND TECHNICAL TERMS IN THE KĀVYĀDARŚA*

N B—Words are arranged alphabetically After the uninflected form of Sanskrit words follow the senses in which they occur in Kāvyadarśa Next come the inflected forms (arranged in the order of declension) with the citation of their references Last are given references to the word when occurring in a compound as its first member (—o), or as its middle member (o—o), or as its final member (o—) The number within the semi-circular brackets, wherever it occurs, denotes the number of the sense given previously

* I have to particularly thank Mr R D Vadekar for the pains he took with this Index.

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